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THE BLACK-BOARD.

EXERCISES AND ILLUSTRATIONS

ON

THE BLACK-BOARD;

FURNISHING

AN EASY AND EXPEDITIOUS METHOD

OF

GIVING INSTRUCTION.

DESIGNED FOR THE USE OF COMMON SCHOOLS.

BY JOHN GOLDSBURY,

Author of "The Common School Grammar" and "Sequel,"—of "New Theories of Grammar,"—and one of the Authors of "The American Common-School Reader and Speaker," and of the "Introduction" to the same.

KEENE, N. H.

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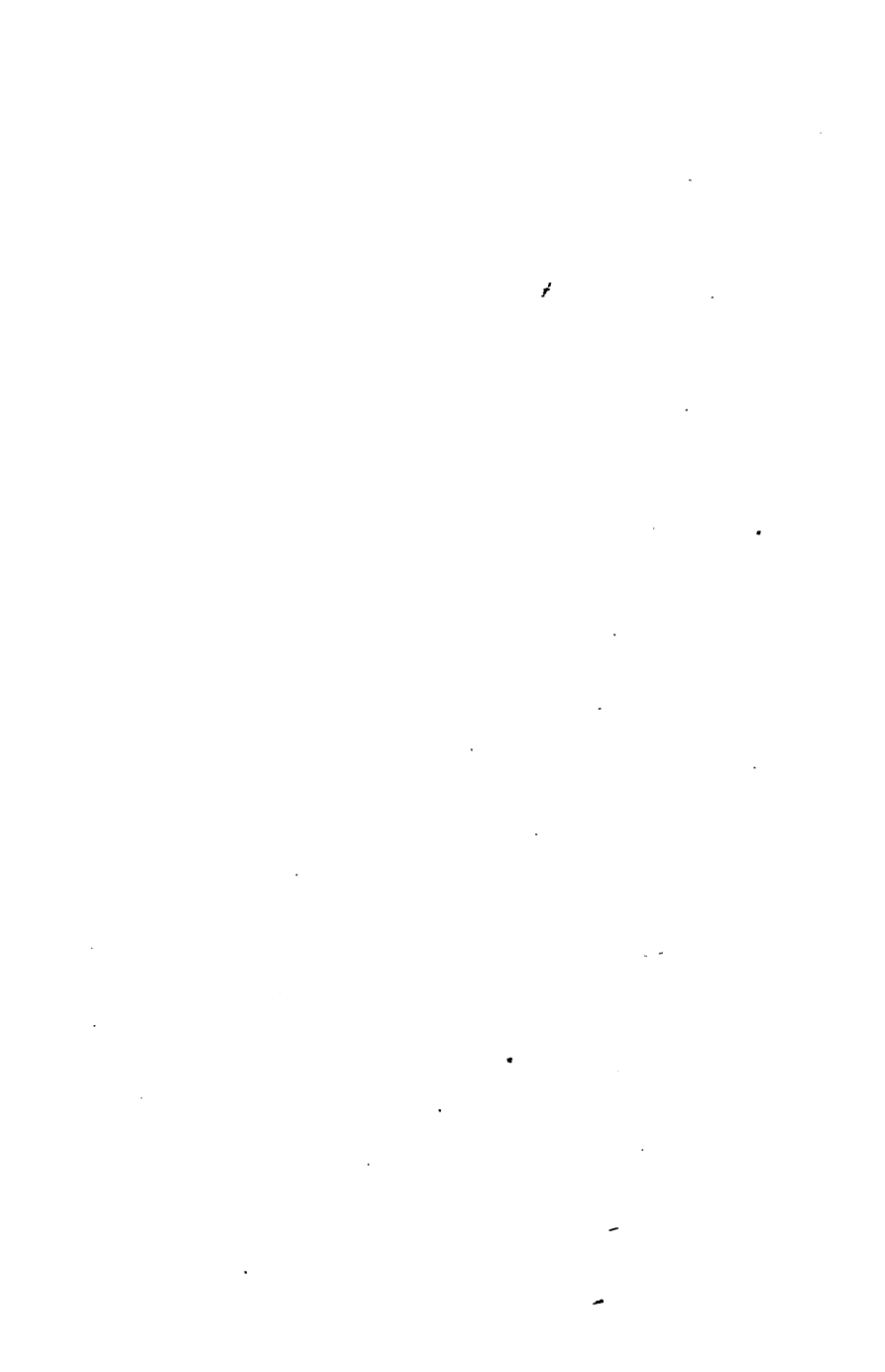
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THESE PAGES
ARE RESPECTFULLY DEDICATED
TO THE FRIENDS OF COMMON SCHOOLS
IN CHESHIRE COUNTY, NEW HAMPSHIRE; WHOSE TEACHERS'
INSTITUTE, COMMON SCHOOL ASSOCIATIONS, ZEAL AND PERSEVERANCE,
HAVE DONE SO MUCH TO RAISE THE CHARACTER
AND EXTEND THE INFLUENCE OF SCHOOLS
IN THAT COUNTY.

2765512



P R E F A C E.

THE various uses of the black-board are, perhaps, too well understood and appreciated in this vicinity, to need any illustration or recommendation whatever. In many of our school-houses, we have black-boards of ample dimensions, and generally teachers who are competent to explain their uses. But this is not the case everywhere, nor generally throughout New England. Even in Massachusetts, there are many school-houses destitute of this necessary appendage; and there are others, in which, though there may be a black-board, yet it is so extremely small, as to be of no use; and there are still others, in which there is a black-board, but no teacher competent to explain its uses.

Some think, that its use is restricted almost entirely to *mathematical* subjects. But this is a great mistake, as will appear from a perusal of the following pages. For the purposes of common school instruction, the black-board is worth more than all the diagrams and other apparatus that ever were invented; for it can be made to supply the place of these. A piece of chalk or a crayon, in the magic hand of a skilful teacher, can instantly be made to represent any diagram which is needed for the purposes of illustration; and, in an instant, the drawing can be made to disappear, and another to take its place. And these illustrations are visible to all the pupils at once. As illustrative of this point, take the following account, given by the Hon. Horace Mann, of the manner in which geography is taught in the Prussian schools:—

"The teacher," says he, "stood by the black-board with the chalk in his hand. After casting his eye over the class, to see that all were ready, he struck at the middle of the board. With a rapidity of hand which my eye could hardly follow, he made a series of those short, divergent lines, or shadings, employed by map-engravers to represent a chain of mountains. He had scarcely turned an angle, or shot off a spur, when the scholars began to cry out—Carpathian mountains, Hungary; Black Forest mountains, Wirtemberg; Giant's mountains (Riesen-Gebirge), Silesia; Metallic mountains (Erz-Gebirge); Pine mountains (Fichtel-Gebirge); Central mountains, (Mittel-Gebirge), Bohemia, &c., &c."

"In less than half a minute, the ridge of that grand central elevation which separates the waters that flow north-west into the German Ocean from those that flow north into the Baltic, and south-east into the Black Sea, was presented to view, — executed almost as beautifully as an engraving. A dozen crinkling strokes, made in the twinkling of an eye, represented the head waters of the great rivers which flow in different directions from that mountainous range; while the children, almost as eager and excited as though they had actually seen the torrents dashing down the mountain sides, cried out, — Danube, Elbe, Vistula, Oder, &c. The next moment I heard a succession of small strokes or taps so rapid as to be almost indistinguishable; and hardly had my eye time to discern a large number of dots made along the margins of the rivers, when the shout of Lintz, Vienna, Prague, Dresden, Berlin, &c., struck my ear. At this point in the exercise, the spot which had been occupied on the black-board was nearly a circle, of which the starting point, or place where the teacher first began, was the centre; but now a few additional strokes around the circumference of the incipient continent, extended the mountain ranges outward towards the plains, — the children responding the names of the countries in which they respectively lay. With a few more flourishes, the rivers flowed onwards towards their several terminations; and, by another succession of dots, new cities sprang up along their banks. By this time, the children had become as much excited as though they had been present at a world-making. They rose in their seats, they flung out both hands, their eyes kindled, and their voices became almost vociferous, as they cried out the names of the different places which, under the magic of the teacher's crayon, rose into view. Within ten minutes from the commencement of the lesson, there stood upon the black-board a beautiful map of Germany, with its mountains, principal rivers, and cities, the coast of the German Ocean, of the Baltic and the Black Seas; and all so accurately proportioned, that I think only slight errors would have been found, had it been subjected to the test of a scale of miles."

The black-board may be used, with success, in illustrating almost any branch of science. The design of the present work is to point out some of its uses, and to aid teachers and pupils in using it. The method of illustration, here adopted, is not a mere theory, which never had an existence except in the brain of its author: it is the result of practical experience. It is substantially the method which the author has used for a long series of years; and, he believes, it is substantially the method pursued by many of the most distinguished and successful teachers of the day. It is true, the work might have been somewhat varied. The author might

have pursued his subjects further, and been more particular and minute in some of his details; he might, with equal propriety, have taken up other subjects, and given other and further illustrations; but this would have only increased the size and expense of the work, without adding materially to its utility. The plan and execution of the work are original, though the materials have been gleaned from various sources. It is not designed to come in competition with, or to supersede, any other work. There is no work, with which the author is acquainted, which now occupies its place.

For the want of such a work, our schools have long suffered. Scholars have been frequently obliged to study hour after hour upon their lessons; and, after all, they have been able to gain only a very imperfect knowledge of them; when, by the use of the black-board, the whole subject might have been explained in a very few minutes. The ideas which scholars obtain from their text-books are frequently faint, indistinct, and transitory. To deepen their impressions, and to render them more vivid and abiding, they want to see the subject illustrated on the black-board. Visible illustrations will do more than page upon page of verbal explanation, because illustrations are better understood than words.

To the author, it has long been a matter of surprise, that, after so much has been said upon the utility of the black-board in school, so little has been done to aid its introduction and use. Believing that such a book is needed, he has made it what it is; and he now gives it to the public without further apology.

JOHN GOLDSBURY.

Boston, January, 1847.

DIRECTIONS.

A black-board should be, at least, three and a half feet wide, and extend the whole length or breadth of the room, so that the whole class can work upon it at the same time. It may be made of *hard finish* on the walls of the room, and then painted black and varnished over; or it may be made of *boards*, and affixed to the walls of the room, or suspended on pulleys, so as to be raised or let down at pleasure. And it should be placed at such a height, that a pupil of ordinary size can reach the top of it without difficulty.

For writing on the board, chalk or crayons are used; and it would be well to have *brass holders* for these, so as to require the same position of the fingers, as in holding a pen. The holders are so made as to be easily enlarged or contracted at pleasure, and thus fitted to the chalk. The chalk and holders should be carefully preserved in a box. There should also be two or more articles for clearing the board, made of sheep-skin, tanned with the wool on, and so made as to be conveniently used in rubbing out operations on the board.

Teachers may direct their pupils to commence at any part of the work which they choose. When they take up a particular subject, make them understand the whole ground they go over; for pupils are apt to be in hurry, and are inclined to pass over the first or elementary principles superficially. The boy is anxious to study arithmetic, before he understands the meaning of the words in which the sums are stated. The girl wishes to study grammar, before she can read a sentence correctly. As, in the building of a house, the foundation should be first laid deep and strong; so, in the education of children, the rudiments should be first taught, and thoroughly taught, before proceeding to higher studies.

If more examples and illustrations, or different ones, are needed under any head, it will be easy for teachers to give them; and they can pursue the subject to any extent they please. Some parts of the work are very brief. Those subjects have been dwelt upon the most, which have been the most neglected in common schools. This is the reason why arithmetic and some other studies have not received more attention in this work.

THE BLACK-BOARD.

ANALYSIS OF THE ENGLISH LANGUAGE.

ANALYSIS is the dividing of a compound into its elements, or constituent parts.

The **ENGLISH ALPHABET** consists of *twenty-six* letters or elements, — *a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.* These are divided into *vowels* and *consonants*.

The **VOWELS** are *a, e, i, o, u,* and sometimes *w* and *y*.* These are called *vowels*, because they have a free and uninterrupted sound of their own, without the aid of a consonant.

The **CONSONANTS** are *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z,* and sometimes *w* and *y*.* These are called *consonants*, because they have no free and uninterrupted sound of their own, without the aid of a vowel.

Application.

What is *analysis*? How many *letters* are there in the English language? How are they *divided*? Which are the *vowels*? Why are they called *vowels*? Which are the *consonants*? Why are they called *consonants*? When are *w* and *y* *consonants*? When are they *vowels*? Let each scholar write all the *vowels*, and all the *consonants*, separately, on the *black-board* or *slate*. After this is done, let each be required to pronounce, in a clear, distinct, and forcible manner, all the *vowels*, and then all the *consonants*, and to observe what is peculiar to each class of letters. In this way, scholars will soon learn the difference between *vowels* and *consonants*.

* *W* and *y* are *consonants* when they *begin* a syllable or word, and *vowels* when they *end* one.

VOWELS.

The different sounds of the vowels depend, not only on the length of time occupied in uttering them, but also on the manner of opening the mouth, and exerting the organs employed in giving them utterance. Hence, the sounds may be *long* or *short*, *broad*, *open*, *middle*, or *close*. In uttering the *broad* sounds, the mouth is opened very wide, somewhat less in uttering the *open*, still less in uttering the *middle*, and nearly shut in uttering the *close*.

TABLE OF VOWEL SOUNDS.

- A* has six sounds, as in ¹*ale*, ²*all*, ³*arm*, ⁴*add*, (⁵*rare*, ⁶*wad*.)
- E* has four sounds, as in ¹*me*, ²*met*, (³*there*, ⁴*her*.)
- I* has four sounds, as in ¹*pine*, ²*pin*, (³*marine*, ⁴*sir*.)
- O* has six sounds, as in ¹*no*, ²*move*, ³*nor*, ⁴*not*, (⁵*wolf*, ⁶*done*.)
- U* has six sounds, as in ¹*tune*, ²*tub*, ³*bull*, (⁴*rule*, ⁵*bury*, ⁶*busy*.)
- Y*, when a vowel, has three sounds, as in (¹*chyle*, ²*hymn*, ³*myrrh*.)
- W*, when a vowel, has the sound of long *u*, as in (*new*.)

Application.

On what do the different sounds of the vowels *depend*? How is a *broad* sound produced? — an *open* sound? — a *middle* sound? — a *close* sound? Give examples of each. How many sounds has *a*? Give examples of each, and write them on the *black-board* or *slate*. Now, pronounce them distinctly and forcibly, and notice what is peculiar to each. Pursue the same course with each of the other vowels, *e*, *i*, *o*, *u*, *y* and *w*; and take particular notice of the examples included in parenthetical marks, as they are not generally regarded as distinct elements.

DIPHTHONGS.

A *diphthong* is the union of two vowels, uttered by a simple impulse of the voice, as *ea* in *beat*.

A *triphthong* is the union of three vowels, uttered in like manner, as *eau* in *beau*.

A *proper* diphthong has both of the vowels sounded. There are but *four* proper diphthongs, *ei*, *oy*, *ou*, and *ow*, as in *voice*, *joy*, *thou*, *now*.

An *improper* diphthong has but one of the vowels sounded. There are *twenty-six* of these, *da*, *ae*, *ai*, *au*, *aw*, *ay*, *ea*, *ee*, *ei*, *eo*, *eu*, *ew*, *ey*, *ia*, *ie*, *io*, *oa*, *oe*, *oo*, *ou*, *ow*, *ua*, *ue*, *ui*, *uo*, *uy*. There are *seventeen* triphthongs, *awe*, *aye*, *eau*, *cou*, *owe*, *eye*, *iew*, *ieu*, *iou*, *oeu*, *owe*, *uea*, *uee*, *uai*, *uay*, *uoi*, *uoy*.

Application.

What is a *diphthong*? What is a *triphthong*? What is a *proper* diphthong? What is an *improper* diphthong? How many *proper*, and how many *improper* diphthongs? Let each scholar write, on the *black-board* or *slate*, as many words as he can recollect, containing examples of each kind, and point out the difference.

VOWELS, DIPHTHONGS, AND TRIPHTHONGS, CLASSIFIED.

There are *seventeen* tonic* elements, which may be classified in the following manner:

1. *A*, as in *ale*; *ae*, as in *Gaelic*; *ai*, as in *aim*; *au*, as in *gauche*; *ay*, as in *pay*; *aye*, as in *aye*; *ea*, as in *break*; *ei*, as in *vein*; *ey*, as in *they*; *ua*, as in *persuade*.

2. *A*, as in *all*; *awe*, as in *awe*; *aw*, as in *law*; *au*, as in *fraud*; *eo*, as in *George*; *oa*, as in *broad*; *ou*, as in *bought*; *o*, as in *nor*.

* Producing tone.

3. *A*, as in ³*arm*; *au*, as in *aunt*; *ea*, as in *heart*; *ua*, as in *guard*.

4. *A*, as in ⁴*add*; *ai*, as in *plead*.

5. *A*, as in ⁵*rare*; *aa*, as in *Aaron*; *ai*, as in *fair*; *ay*, as in *prayer*; *ea*, as in *pear*; *ei*, as in *heir*; *ey*, as in *eyry*; *e*, as in *there*.

6. *E*, as in ¹*mē*; *ae*, as in *aegis*; *ay*, as in *quay*; *ea*, as in *flea*; *ee*, as in *feel*; *ei*, as in *seize*; *eo*, as in *people*; *ey*, as in *key*; *ie*, as in *field*; *oe*, as in *oesophagus*; *i*, as in *marine*.

7. *E*, as in ²*mēt*; *a*, as in *many*; *ai*, as in *said*; *ay*, as in *says*; *ea*, as in *death*; *ei*, as in *heifer*; *ie*, as in *friend*; *eo*, as in *leopard*; *oe*, as in *oedipus*; *ue*, as in *guess*; *u*, as in *bury*; *y*, as in *myrrh*.

8. *I*, as in ¹*pine*; *ai*, as in *aisle*; *ei*, as in *height*; *ey*, as in *eying*; *eye*, as in *eye*; *ie*, as in *die*; *ui*, as in *guile*; *uy*, as in *buy*; *ye*, as in *dye*; *y*, as in *chyle*.

9. *I*, as in ²*pin*; *ai*, as in *mountain*; *e*, as in *pretty*; *ee*, as in *been*; *ei*, as in *forfeit*; *eo*, as in *pigeon*; *ia*, as in *marriage*; *ie*, as in *sieve*; *o*, as in *women*; *oi*, as in *tortoise*; *ui*, as in *guilt*; *u*, as in *busy*; *y*, as in *hymn*.

10. *O*, as in ¹*no*; *au*, as in *hautboy*; *eau*, as in *beau*; *eo*, as in *yeoman*; *ew*, as in *strew*; *oa*, as in *boat*; *oe*, as in *foe*; *oo*, as in *door*; *ou*, as in *though*; *ow*, as in *snow*; *owe*, as in *owe*.

11. *O*, as in ³*move*; *ew*, as in *screw*; *oe*, as in *shoe*; *oew*, as in *manoeuvre*; *oo*, as in *moon*; *ou*, as in *soup*; *ui*, as in *bruit*; *u*, as in *rule*.

12. *O*, as in ⁴*not*; *ou*, as in *cosign*; *a*, as in *wad*.

13. *U*, as in ¹*tune* ; *eu*, as in *beauty* ; *eu*, as in *feud* ; *ew*, as in *new* ; *ewe*, as in *ewe* ; *ieu*, as in *adieu* ; *iew*, as in *view* ; *ue*, as in *hue* ; *ui*, as in *juice*.

14. *U*, as in ⁹*tub* ; *eo*, as in *dungeon* ; *oe*, as in *does* ; *io*, as in *region* ; *ia*, as in *Britain* ; *oo*, as in *blood* ; *ou*, as in *enough* ; *y*, as in *satyr* ; *e*, ⁴as in *her* ; *i*, ⁴as in *sir* ; *o*, ⁶as in *done*.

15. *U*, as in ³*bull* ; *oo*, as in *wool* ; *ou*, as in *could* ; *o*, ⁵as in *wolf*.

16. *Oi*, as in ³²*oil* ; *oy*, as in ³*toy* (*y* like ¹*e*).

17. *Ou*, as in ³³*bound* ; *ow*, as in ³*town* (*w* like ³*u*). } Proper diphthongs.

Application.

Let the pupils write on the black-board, or on their slates, all the words representing the *first class* of elements, namely, *ale*, *Gaelic*, *aim*, *guage*, *pay*, *aye*, *break*, *vein*, *they*, *persuade*. Let each pupil then be required to pronounce each word distinctly and forcibly, and be made to understand, that they all belong to the same class, and contain the same *compound element*, the name sound of *a*, that is, the sound of *a* and *e* united.

Then, let them write, as above directed, all the words representing the *second class* of elements, namely, *all*, *awe*, *law*, *fraud*, *George*, *broad*, *bought*, *nor*. Let each pupil then be required to pronounce each word distinctly and forcibly, and be made to understand, that they all belong to the same class, and contain the same *simple element* ; which element they should be required to utter distinctly, apart from the other letters in each word.

Pursue the same course with the *other classes* of elements. The words containing compound elements should be pronounced six times, *loud*, *louder*, *loudest*, — *soft*, *softer*, *softest*. The words containing simple elements should be pronounced three times only, after which the elements should be distinctly and forcibly uttered, apart from the other elements in each word.

CONSONANTS.

The consonants are usually divided into *mutes* and *semi-vowels*. The *mutes* are *b, d, p, t, k, c* and *g* hard. They are called *mutes*, because they obstruct the organs of speech, and are uttered with difficulty. The *semi-vowels* are *f, l, m, n, r, s, v, z, x, c* and *g* soft. They are called *semi-vowels*, because they have an imperfect sound of their own, without the aid of a vowel. *L, m, n,* and *r,* are called *liquids*, because they readily unite with other consonants, and flow, as it were, into their sounds.

Application.

How are consonants *divided*? Which are the *mutes*? Why are they called *mutes*? Which are the *semi-vowels*? Why are they called *semi-vowels*? Which are the *liquids*? Why are they called *liquids*? Let the pupils write on the black-board, or on their slates, all the *mutes* in regular order; and then let them write *words* in which all the *mutes* are represented. Let them pronounce each of the *words* in the ordinary way, and then give their *elemental* sounds. — Then, let them write, in like manner, all the *semi-vowels*, and also *words* in which all the *semi-vowels* are represented. Let them pronounce each of the *words* in the ordinary way, and then give their *elemental* sounds. Let the scholars notice particularly what *organs* are employed in giving utterance to these different elements, — the *teeth*, the *lips*, the *tongue*, the *palate*, the *nose*.

TABLE OF CONSONANT SOUNDS.

B has but one sound, as in *babe, barb, babble*. It is sometimes *silent*, as in *lamb*.

C has two sounds. Before *a, o, u, r, l, t,* and at the end of *syllables*, it sounds hard like *k*, as in *cart, cottage, cube, craft, cloth, fact, flaccid*. Before *e, i,* and *y*, it sounds soft like *s*, as in *centre, cinder, mercy*. It sometimes has the sound of *z*, as in *discern*; and it is sometimes *silent*, as in *czar*.

D has but one sound, as in *did*. It sometimes takes the sound of *dj* and *j*, as in *soldier*, *grandeur*, — and sometimes of *t*, as in *fixed*. It is *silent* before *g*, as in *judgment*.

F has but one sound, as in *fife*; except in *of*, in which it has the sound of *v*.

G has two sounds. Before *a*, *o*, *u*, *l*, *r*, and at the end of a word, it sounds hard, as in *gave*, *go*, *gun*, *glory*, *grow*, *brag*. Before *e*, *i*, and *y*, it sometimes has a soft sound, like *j*, as in *genius*, *ginger*, *gypsy*, — and sometimes a hard sound, as in *get*, *gimlet*. Before *m* and *n* it is *silent*, as in *phlegm*, *consign*, *gnomon*.

H has an aspirate sound, as in *he*, *hall*, *harm*, *hat*. It is sometimes *silent*, as in *heir*, *hour*, *honest*, *rhyme*.

J has the sound of soft *g*, as in *joy*, *judge*, *just*; except in *hallelujah*, in which it sounds like *y*.

K has invariably a hard sound, as in *king*, *keep*, *book*, *bulk*. It is *silent* before *n*, as in *knave*.

L has but one sound, as in *lull*, *low*, *law*. It is sometimes *silent*, as in *walk*.

M has but one sound, as in *maim*, *man*, *murmur*; except in *comptroller*, in which it sounds like *n*. Before *n*, at the beginning of a word, it is *silent*, as in *mnemonic*.

N has two sounds; the one pure, as in *no*, *nine*, *nay*; the other a ringing sound, as in *bank*, *think*, *singing*. It is sometimes *silent*, as in *hymn*.

P has but one sound, as in *pipe*; except in *cupboard* and *clapboard*, in which it sounds like *b*. It is sometimes *silent*, as in *empty*.

Q has the sound of *k*, and is always followed by *u*, as in *quack*.

R has a rough sound, as in *rage*, *run*, *roar*; and a smooth sound, as in *her*, *sir*, *sister*.

S has a soft, buzzing sound, like *z*, as in *rose*, *odds*, *dismal*; a sharp, hissing sound, as in *say*, *so*, *sister*. Sometimes it has the sound of *sh*, as in *censure*, and of *zh*, as in *measure*. It is sometimes *silent*, as in *isle*.

T has one sound, as in *tent*, *tide*, *time*. Sometimes it has the sound of *sh*, as in *nation*, and of *tsh*, as in *nature*. It is sometimes *silent*, as in *listen*.

V has but one sound, as in *value*, *vain*, *view*.

W, when a consonant, has but one sound, as in *way*, *wise*, *world*. It is sometimes *silent*, as in *write*.

X has a sharp sound, like *ks*, as in *wax*; a flat sound, like *gz*, as in *exact*; and sometimes the sound of *z*, as in *Xenophon*.

Y, when a consonant, has but one sound, as in *you*, *year*, *yoke*.

Z has the sound of flat *s*, as in *freeze*, *zeal*, *prize*; and sometimes of *zh*, as in *glazier*, *seizure*.

Application.

How many sounds has *b*? Is it ever *silent*? Give the examples, and write them on the *black-board*. Let one scholar *pronounce* and *spell* the *first example* in the ordinary way, and then *analyze* it, by giving each *elemental sound*, apart from the other *letters* or *elements* in the word. Then let another scholar *pronounce*, *spell*, and *analyze* the *second example*, in the same way; and then another scholar, the *third example*; and so on, till they are all finished. Should there not be a sufficient number of examples, under each head, for the purposes of drilling, they may be increased to any extent, by selecting words, at random, in which the letter occurs. — Again, how many sounds has *c*? When does it sound like *k*? When like *s*? Has it any other sound, or exception? Give all the examples, and write them on the *black-board*. Let each scholar take his turn in *pronouncing*, *spelling*, and *analyzing* them, as above directed. Pursue the same course with all the other consonants, — *d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, z*.

DOUBLE CONSONANTS.

Ch sounds like *tsh*, as in *church*, — like *k*, as in *chorus*, — like *sh*, as in *chaise*.

Sh has but one sound, as in *ship*.

Gh sounds like *f*, as in *laugh*, — like *k*, as in *hough*, — like *g*, as in *ghost*; — and it is sometimes *silent*, as in *plough*.

Gn serves to lengthen the preceding vowel, as in *impugn*.

Ph sounds like *f*, as in *phiz*, — like *v*, as in *Stephen*; — and it is sometimes *silent*, as in *phthisic*.

Ng has a nasal, ringing sound, as in *hanging*.

Sc, before *a, o, u, l*, and *r*, sounds like *sk*, as in *scan*, *score*,

scud, sclerotic, scrag ; but before *e, i,* and *y,* it sounds like *s,* as in *scene, science, Scythian.*

Th has two sounds ; the one vocal, as in *this, thee* ; the other aspirate, as in *thing, thought.* It has sometimes the sound of *t,* as in *Thomas.*

Note. All the double consonants are not here given. The others generally sound like their original elements.

Application.

How many sounds has *ch* ? and what are they ? Write the examples on the black-board ; and then analyze them, by spelling them first as they are written, then by substituting the characters which represent their elementary sounds ; after which let their elementary sounds be given. Pursue a similar course with *sh, gh, ph, ng, sc,* and *th,* — especially with those that have more elementary sounds than one.

SYLLABLES AND WORDS.

A *syllable* is a word or part of a word, which is pronounced by a single impulse of the voice ; as, *a, dis-tinct, ar-tic-u-la-tion.*

A *word* is a syllable or a combination of syllables, used as the sign of an idea ; as, *play, playful, playfulness.*

A word of one syllable is called a *monosyllable* ; a word of two syllables, a *dissyllable* ; a word of three syllables, a *trisyllable* ; and a word of four or more syllables, a *polysyllable.*

Every word has as many syllables as it has distinct articulations. The syllables are the divisions which are made in pronouncing it correctly.

Application.

What is a *syllable* ? Write the examples on the black-board, and then pronounce them so as to show that you understand the meaning of a syllable. — What is a *word* ? Write the examples on the black-board, and explain the difference between a word and a syllable. — What is a word of one syllable called ? — of two syllables ? — of three syllables ? — of four or more syllables ? Write examples of each on the black-board. — How many syllables can any word have ?

GENERAL RULES FOR THE DIVISION OF SYLLABLES.

RULE 1. A single consonant, between two vowels, must be joined to the last syllable ; as, de-*light*, bri-*dal*, re-*source* : except in words compounded of inseparable prepositions ; as, *up-on*, *un-even*, *dis-ease*, *ex-ist*.

RULE 2. Two consonants, proper to begin a word, coming between two vowels, must not be separated ; as, fa-*ble*, sti-*fle*, in-*stil*. But if they are not proper to begin a word, they must be separated ; as, *ut-most*, *un-der*, in-*sect*, *er-ror*, *cof-fin*.

RULE 3. Three consonants, in the middle of a word, if they can begin a word, and the preceding vowel be pronounced *long*, must not be separated ; as de-*throne*, de-*stroy*. But if the vowel of the preceding syllable be *short*, one of the consonants usually belongs to that syllable ; as, *dis-tract*, *dis-prove*, *dis-train*.

RULE 4. Three or four consonants, not proper to begin a syllable, coming between two vowels, — such of them as can begin a syllable, belong to the latter syllable, the rest to the former ; as, *ab-stain*, *com-plete*, *em-broil*, *dan-dle*, *dap-ple*, *con-strain*.

RULE 5. Two vowels, not being a diphthong, must be separated into two syllables ; as, *cru-el*, *ru-in*.

RULE 6. Compound words must be separated into simple words ; as, *ice-house*, *glow-worm*, *never-the-less*.

RULE 7. Grammatical and other terminations are generally separated ; as, *lov-est*, *lov-eth*, *lov-ing*, *lov-ed*, *lov-er*, *love-sick*, *love-tale*, *love-token*, &c.

Application.

What is the *first* rule for the division of syllables ? What exception to it ? Write all the examples and exceptions on the black-board, and explain the rule. — What is the *second* rule ? Write all the examples on the black-board, and explain the rule. — What is the *third* rule ? Write all the examples on the black-board, and explain the rule. — What is the *fourth* rule ? Write all the examples on the black-board, and explain the rule. — What is the *fifth* rule ? Write all the examples on the black-board, and explain the rule. — What is the *sixth*

rule? Write all the examples on the black-board, and explain the rule. — What is the *seventh* rule? Write all the examples on the black-board, and explain the rule.

GENERAL RULES FOR SPELLING.

RULE 1. Monosyllables, ending with *f*, *l*, or *s*, preceded by a single vowel, double the final consonant; as, *mill*, *muff*, *pass*, *staff*, &c. The only exceptions are *as*, *gas*, *has*, *his*, *if*, *is*, *of*, *this*, *thus*, *us*, *was*, *yes*.

RULE 2. Monosyllables, ending with any consonant but *f*, *l*, or *s*, preceded by a single vowel, do not double the final consonant; as, *dog*, *mad*, *man*, *tub*, &c. The only exceptions are *add*, *bunn*, *butt*, *buzz*, *ebb*, *egg*, *inn*, *odd*, *purrr*.

RULE 3. Monosyllables and words accented on the *last* syllable, ending with a single consonant, preceded by a single vowel, double that consonant when another syllable is added beginning with a vowel; as, *fog*, *foggy*; *thin*, *thinuish*; *wit*, *witty*; *begin*, *beginner*, &c. But, if a diphthong precedes, or the accent is on the *preceding* syllable, the consonant remains single; as, *toil*, *toiling*; *maid*, *maiden*; *offer*, *offering*; *visit*, *visited*, &c..

RULE 4. Words ending with any double letter but *l*, and taking *ness*, *less*, *ly*, or *ful*, after them, preserve the letter double; as, *stiffness*, *staffless*, *carelessly*, *distressful*, &c. But those words which end with double *l*, and take *ness*; *less*, *ly*, or *ful*, after them, generally omit one *l*; as, *fulness*, *skillless*, *fully*, *skilful*, &c.

RULE 5. *Ness*, *less*, *ly*, and *ful*, added to words ending with silent *e*, do not cut it off; as, *paleness*, *guileless*, *closely*, *peaceful*: except in a few words; as, *duly*, *truly*, *awful*, *wholly*, *idly*.

RULE 6. *Ment*, added to words ending with silent *e*, generally preserves the *e* from elision; as, *abatement*, *chastisement*, *incitement*, &c. *Abridgment*, *argument*, *judgment*, *lodgment*, *acknowledgment*, are exceptions to the rule. Like other terminations, *ment* changes *y* into *i*, when preceded by a consonant; as, *accompany*, *accompaniment*; *merry*, *merriment*.

RULE 7. *Able* and *ible*, when united with words ending with silent *e*, almost always cut it off; as *blame*, *blamable*; *cure*, *curable*; *sense*, *sensible*, &c. But, if *e* or *g* soft comes before *e* in the original word, the *e* is then preserved in words compounded with *able*; as, *change*, *changeable*; *peace*, *peaceable*, &c.

RULE 8. When *ing* or *ish* is added to words ending with silent *e*, the *e* is usually omitted; as, *place*, *placing*; *lodge*, *lodging*; *slave*, *slavish*; *prude*, *prudish*. Words ending with *ie* or *ye* change *ie* and *ye* into *y* before *ing*; as, *die*, *dying*; *vie*, *vying*; *lie*, *lying*; *eye*, *eying*.

RULE 9. Compound words are generally spelled like the simple words of which they are composed; as, *foot-ball*, *wind-mill*, *bull-dog*, *there-by*, *here-after*, &c. Many words, ending with double *l*, are exceptions to this rule; as, *al-ready*, *wel-fare*, *wil-ful*, *ful-fil*, &c.

RULE 10. Words ending with *y*, preceded by a *consonant*, form the plural of nouns, the persons of verbs, verbal nouns, past participles, comparatives, and superlatives, by changing *y* into *i*; as, *spy*, *spies*; *carry*, *carriest*, *carrieth* or *carries*; *carrier*, *carried*; *happy*, *happier*, *happiest*. — The present participle in *ing* retains the *y*, that *i* may not be doubled; as, *carry*, *carrying*; *buy*, *buying*, &c. — But *y*, preceded by a *vowel*, is not changed; as, *boy*, *boys*; *cloy*, *cloyed*, &c.; except in *lay*, *pay*, and *say*.

RULE 11. Words ending with *y*, preceded by a *consonant*, upon assuming an additional syllable beginning with a *consonant*, commonly change *y* into *i*; as, *happy*, *happily*, *happiness*. But, when *y* is preceded by a *vowel*, it is very rarely changed; as, *coy*, *coyly*; *boy*, *boyish*, *boyhood*; *joy*, *joyless*, *joyful*.

Note. — The foregoing rules are taken chiefly from Mr. Murray's Grammar. The orthography of a great number of English words is far from being uniform, even among good writers.

Application.

What is the *first* rule for spelling? Write on the black-board all the examples given, and as many others as you can recollect, to show that you understand the rule. Then write all the exceptions by themselves, and point out the difference. — What is the *second* rule? Write on the black-board all

the examples given, and as many others as you can recollect, to show that you understand the rule. Then write all the exceptions by themselves, and point out the difference. — What is the *third* rule? Write on the black-board all the examples given, and as many others as you can call to mind, to show your knowledge of the rule. Then write all the given exceptions, and as many others as you can think of, by themselves, and point out the difference. — What is the *fourth* rule? Write on the black-board all the examples given, and as many others as you can recollect, and point out the difference. — What is the *fifth* rule? Write on the black-board all the examples and exceptions, and explain them. — What is the *sixth* rule? Write on the black-board all the examples and exceptions, and explain them. — What is the *seventh* rule? Write on the black-board all the examples and exceptions, and explain them. — What is the *eighth* rule? Write on the black-board all the examples and exceptions, and explain them. — What is the *ninth* rule? Write on the black-board all the examples and exceptions, and explain them. — What is the *tenth* rule? Write on the black-board all the examples and exceptions, and explain them. — What is the *eleventh* rule? Write on the black-board all the examples, and explain them.

RULES OF ACCENT.

Accent is regulated, in a great measure, by *etymology*. In words of *Saxon origin*, the accent is generally on the *root* or *principal part* of the word. In words derived from the *learned languages*, it is generally on the *termination*, that is, on the penult or antepenult. In some words, used either as *nouns* or *verbs*, we lay the accent on different syllables to *distinguish* the words apart. Thus we have the *radical*, the *terminational*, and the *distinctive* accent; — the *radical*, as *love*, *lovely*, *loveliness*; — the *terminational*, as *hármony*, *harmónious*; — the *distinctive*, as *cónvert*, to *convért*.

DISSYLLABLES.

RULE 1. Dissyllables, formed by *affixing* a termination, generally have the accent on the *first* syllable; as, *childish*,* *kingdom*, *actest*, *acted*, *toilsome*, *lover*, *fairer*, *foremost*, *zealous*, *fulness*, *meekly*, *artist*.

RULE 2. Dissyllables, formed by *prefixing* a syllable to the radical word, generally have the accent on the *last* syllable; as, *beséem*, *bestów*, *retúrn*.

RULE 3. In dissyllable words, which may be either nouns or verbs, the *nouns* generally have the accent on the *first* syllable, and the *verbs* on the *last*; as, *cóntract*, to *contráct*; *éxport*, to *expórt*; *rébel*, to *rebél*.

Note.—This rule has many exceptions. *Verbs* generally follow the rule, but *nouns* often vary from it.

RULE 4. All dissyllables ending in *y*, *or*, *ow*, *le*, *ish*, *ic*, *ter*, *age*, *en*, *et*, *er*, have the accent on the *first* syllable; as, *cránny*, *lábor*, *willow*, *bátile*, *bánish*, *cámbric*, *bátter*, *courage*, *fásten*, *quíet*, *cánker*.

Note.—The exceptions, *allów*, *ávów*, *endów*, *belów*, *bestów*, virtually belong to Rule 2.

RULE 5. Dissyllable verbs, terminating in a consonant and *e* final, as, *compríse*, *escápe*; or having a diphthong in the last syllable, as, *appéase*, *revéal*; or ending in two consonants, as, *atténd*; have the accent on the *last* syllable.

RULE 6. Dissyllable nouns, having a diphthong in the last syllable, generally have their accent on the *last* syllable; as, *appláuse*; except some words in *ain*; as, *cértain*, *cúrtain*, *móuntain*.

RULE 7. Dissyllables that have two vowels, which are separated in the pronunciation, have the accent on the *first* syllable; as, *líon*, *ríot*, *quíet*, *líar*, *rúin*; except *créate*.

Application.

By what is accent regulated? How are words of *Saxon* origin accented? How are words derived from the *Latin*

* The mark of accent, in the following examples, is, in all cases, placed on the *vowel*, instead of the *consonant*, to which it frequently belongs.

and *Greek* accented? What is *distinctive* accent? Give examples of the *radical*, *terminational*, and *distinctive* accent, and write them on the black-board.—What is the *first* rule? Write all the examples, under the rule, on the black-board or slate; then point out all their *affixes*, and put all the marks of accent in their proper places.—What is the *second* rule? Write all the examples on the black-board; then point out all their *prefixes*, and put all the marks of accent in their proper places.—What is the *third* rule? Write all the examples on the black-board; then put all the marks of accent in their proper places, and explain the difference; also, state and explain the *note* under the rule.—What is the *fourth* rule? Write all the examples on the black-board; then put all the marks of accent in their proper places, and state and explain the *note* under the rule.—What is the *fifth* rule? Write all the examples on the black-board; then put all the marks of accent in their proper places, and explain the difference.—What is the *sixth* rule? Write all the examples on the black-board; then put all the marks of accent in their proper places, and explain the difference.—What is the *seventh* rule? Write all the examples on the black-board; then put all the marks of accent in their proper places, and give the exception.

 TRISYLLABLES.

RULE 1. Trisyllables, formed by adding a *termination*, or *prefixing* a syllable, retain the accent of the *radical* word; as, *loveliness*, *tenderness*, *contemn**er*, *physical*, *bespátt**er*, *cómmen**t**ing*, *commé**nd**ing*, *assú**ra**nce*.

RULE 2. Trisyllables ending in *ous*, *al*, *ion*; in *ce*, *ent*, *ant*, *ate*; in *y*; in *re*, *le*; and in *ude*; generally have the accent on the *first* syllable; as, *á**rd**u**ous*, *cá**p**it**al*, *mén**t**ion*; *có**un**ten**ance*, *á**rm**am**en**t*, *é**l**eg**an**t*, *pró**p**ag**ate*; *lí**ber**ty*; *é**li**gi**ble*, *thé**á**tr**e*; *plén**it**ude*.

Note.—Some words, derived from other words, retain the *radical* accent; as, *connív**ance*, *acquá**int**ance*. And some words, whose middle syllable has a vowel before two consonants, as, *promú**l**gate*, *discí**ple*, — and others, having an inseparable preposition, as, *exám**ple*, *indé**nt**ure*, — generally have the accent on the *middle* syllable.

RULE 3. Trisyllables ending in *ator* have the accent on the middle syllable ; as, *spectátor*, *creátor*, *relátor*, &c., except *órator*, *sénator*, *bárrator*, *législátor*.

RULE 4. Trisyllables which have a diphthong in the middle syllable, as *endéavor*, or a vowel before two consonants, as *doméstic*, have the accent on the middle syllable.

RULE 5. Trisyllables that have their accent on the last syllable are of French origin ; as, *acquiesce*, *repartée*, *magazine* : or they are words formed by *prefixing* one syllable or more to a short syllable ; as, *immature*, *overcharge*.

Application.

What is the *first* rule for accenting words of three syllables ? Write all the examples, under this rule, on the black-board. First, point out the *radical* part of all the words, with their *terminations* and *prefizes*. Then put all the marks of accent in their proper places, and explain why the radical words are differently accented.—What is the *second* rule ? Write all the examples on the black-board ; then put all the marks of accent in their proper places, and explain the *note* under the rule.—What is the *third* rule ? Write all the examples and exceptions on the black-board, and put all the marks of accent in their proper places.—What is the *fourth* rule ? Write all the examples on the black-board, and put all the marks of accent in their proper places.—What is the *fifth* rule ? Write all the examples on the black-board, and put all the marks of accent in their proper places.

POLYSYLLABLES.

RULE 1. Polysyllables generally follow the accent of the words from which they are derived ; as, *arrogating*, *continency*, *incontinently*, *commendable*, *communicableness*.

RULE 2. Polysyllables ending in *ator* generally have the accent on the *penult*, or last syllable but one ; as, *emendátor*, *gladiátor*, *equivocátor*, *prevariocátor*.

RULE 3. Polysyllables ending in *le* generally have the accent on the *first* syllable ; as, *amiable*, *déspicable* : except

when the second syllable has a vowel before two consonants ; as, *combustible, condamnable*.

RULE 4. Polysyllables ending in *ion, ous, and ty*, have the accent on the *antepenult*, or last syllable but two ; as, *salvation, victorious, activity*.

Note.—This rule applies to words ending in *ia, io, and cal* ; as, *cyclopaedia, punctilio, despotic*.

Application.

What is the *first* rule for accenting words of many syllables ? Write all the examples (under the rule) on the black-board, and put all the marks of accent in their proper places.—What is the *second* rule ? Write all the examples on the black-board, and put all the marks of accent in their proper places.—What is the *third* rule ? Write all the examples and exceptions on the black-board, and put all the marks of accent in their proper places.—What is the *fourth* rule ? Write all the examples, including those in the *note*, on the black-board, and put all the marks of accent in their proper places.

Note.—The foregoing rules are not infallibly correct. They contain the substance of Mr. Murray's rules, which are perhaps as complete as any that have ever been given to the public. Much, however, must be learned by *example* and *authority*.

DERIVATION OF WORDS.

All words are either *primitive* or *derivative, simple* or *compound*. A *primitive* word is not derived from any other word in the language, but is the first form in which it occurs ; as, *hard, soft, cold*. A *derivative* word is derived from another word which is its primitive ; as, *hardness, softness, coldness*. A *simple* word may be either primitive or derivative : but it is particularly opposed to a compound ; as, *do, primitive ; did, derivative ; both of which are simple words*. A *compound* word is formed by joining two or more simple words together ; as, *sing-song, book-binder*.

Words are derived from one another in various ways, but principally in the three following :—

1. Many words are formed by uniting together other words ; as, *pen-knife, off-spring, high-way-man, an-other, my-self, who-so-ever, where-so-ever, not-with-stand-ing, straight-way, here-of, there-to, where-by, hind-most, hand-some, for-get, intend, over-look, up-held, under-stand, with-draw, al-ways, al-most, al-so, &c.*

2. Many words are formed by *prefixing* a letter, syllable, or foreign idiom at the beginning ; as, *atheist, biped, compress, deduct, exact, foresee, geneaology, homogeneous, infix, jurisdiction, lithography, misplace, nonentity, obtrude, postscript, repay, subscribe, transport, undo, &c.* Some of these are inseparable prepositions. Many words, in our language, with which prefixes stand connected, are never used apart from them. The number of words formed by prefixes, amounts to many thousands.

3. Many words are formed by *affixing* new terminations to other words, or by changing the original terminations ; as, *goodness, hopeless, joyful, vigorous, answerable, compressible, generalize, instinctive, blackish, healthy, manly, shorten, speaker, priestess, drunkard, forfeiture, grandeur, foolery, perplexity, hillock, lambkin, duckling, herblet, animalcule, contentment, kingdom, bishopric, priesthood, friendship, hermitage, physician, &c.*

Many words are, also, formed by adding, dropping, or substituting some letter or letters in other words ; as, *high, height ; long, length ; grass, graze ; foot, feet ; mouse, mice, &c.* Besides, many words are derived from the Saxon, Greek, Latin, French, and other languages ; and the only assistance which the English scholar can obtain on this subject, is from his Dictionary, and his teacher. The teacher may be assisted in the discharge of his duty, by consulting "Oswald's Etymological Dictionary," "Town's Analysis of Derivative Words," "McElligott's Analytical Manual," "The Scholar's Companion," and Goldsburys's "Sequel," in which he will find most of the *prefixes* and *affixes* explained.

Application.

How are words divided ? What is a *primitive* word ? Write the examples on the black-board, and then add other examples, to show that you understand the meaning of a *primitive* word.—What is a *derivative* word ? Write the ex-

amples on the black-board, and then add other examples, to show that you understand the meaning of a *derivative* word.—What is a *simple* word? Write the examples on the black-board, and then add other examples, to show that you understand the meaning of a *simple* word.—What is a *compound* word? Write the examples on the black-board, and then add other examples, to show that you understand the meaning of a *compound* word.—In how many ways are words derived from one another? What is the *first* way of forming words? Write on the black-board as many examples as you can recollect, and explain their formation and meaning.—What is the *second* way of forming words? Write on the black-board as many examples as you can recollect, and explain their formation and meaning.—What is the *third* way of forming words? Write on the black-board as many examples as you can recollect, and explain their formation and meaning.—Are words ever formed in any other way? Write the examples on the black-board, and explain the difference.—From what sources are words principally derived? and what assistance can the English scholar obtain in arriving at a knowledge of them?

ENGLISH OR SAXON PREFIXES.

1. *A* signifies *on, in, to, or at*; as, *afoot, on foot*; *abed, in bed*; *afield, to the field*; *afar, at a great distance*.
2. *BE* is the same word as *by*, and signifies *near, on, at, or to make*; as, *becalm, to make calm*; *besiege, at the seige*.
3. *EN* or *EM* signifies *in, into, on, or, to make*; as, *enthroned, to place on a throne*; *embellish, to make beautiful*.
4. *FORE* signifies *before*; as, *foresee, to see before*.
5. *IM* or *IN* signifies *to make*; as, *imbitter, to make bitter*.
6. *MIS* signifies *ill, false, or wrong*; as, *misconduct, ill conduct*; *misapply, to apply wrong*.
7. *OUT* signifies *beyond*; as, *outlive, to live beyond*.
8. *OVER* signifies *above or too high*; as, *overflow, to flow above*; *overcharge, to charge too high*.
9. *UN*, before a *verb*, signifies *to take off*; as, *undress, to take off clothes*; *uncrown, to deprive of a crown*.
10. *UN*, before an *adjective*, signifies *not*; as, *unable, not able*; *ungraceful, not graceful*.

11. UNDER signifies *beneath* ; as, *underbid*, to bid *beneath*.
12. WITH signifies *from* or *against* ; as, *withdraw*, to draw *from* ; *withstand*, to stand *against*.

LATIN PREFIXES.

1. A, AB, and ABS, signify *from* or *away* ; as, *avert*, to turn *from* ; *abject*, to throw *away* ; *abstract*, to draw *away*.
2. AD, and the forms it assumes, A, AC, AF, AG, AL, AN, AP, AR, AS, AT, signify *to* ; as, *adhere*, to stick *to* ; *ascribe*, to give *to* ; *accede*, to yield *to* ; *affix*, to fix *to* ; *aggravate*, to make heavy *to* ; *alleviate*, to make light *to* ; *annihilate*, to make *to* nothing ; *append*, to hang *to* ; *arrogate*, to assume *to* ; *assimilate*, to make like *to* ; *attract*, to draw *to*.
3. AM signifies *round* or *about* ; as, *ambition*, a going *about*.
4. ANTE signifies *before* ; as, *antecedent*, going *before*.
5. CIRCUM signifies *about* or *round* ; as, *circumvent*, to come *round about*.
6. CIS signifies *on this side* ; as, *cisalpine*, on this side of the Alps.
7. CON (cum), and CO, COG, COL, COM, COR, signify *together* or *with* ; as, *conjoin*, to join *together* ; *coöperate*, to work *together* ; *cognate*, born *together* ; *collect*, to gather *together* ; *compress*, to press *together* ; *corroborate*, to make strong *together*.
8. CONTRA signifies *against* ; as, *contradict*, to speak *against*.
9. COUNTER signifies *against* ; as, *counteract*, to act *against*.
10. DE signifies *down* or *from* ; as, *deject*, to cast *down*.
11. DI, DIS, and DIF, signify *asunder* or *away* ; as *dislacerate*, to tear *asunder* ; *dismiss*, to send *away* ; *differ*, to bear *away*.
12. E, EF, EX, and EC, signify *out* or *out of* ; as, *eject*, to throw *out* ; *efflux*, to flow *out* ; *exclude*, to shut *out* ; *ecstasy*, a standing *out of* (one's mind for joy).
13. EXTRA signifies *beyond* ; as, *extraordinary*, *beyond* ordinary.
14. IN, IL, IM, IR, before *verbs*, signify *in* or *into*, *on* or *upon* ; as, *inject*, to throw *into* ; *illuminate*, to make light *in* ; *impart*, to carry *into* ; *irradiate*, to shine *upon*.

15. IN, IG, IL, IM, IR, before *adjectives*, signify *not* ; as, *infinite, not finite* ; *ignoble, not noble* ; *illegal, not legal* ; *immortal, not mortal* ; *irrational, not rational*.

16. INTER signifies *between* or *among* ; as, *interpose, to place between*.

17. INTRO signifies *within* ; as, *introduce, to lead within*.

18. JUXTA signifies *near to* ; as, *juxtaposition, a position near to*.

19. MAL and MALE signify *ill* or *bad* ; as, *maladministration, bad administration* ; *malecontent, ill content*.

20. OB, OC, OF, and OP, signify *in the way, against, out* ; as, *object, to cast in the way* ; *occur, to run against* or *to happen* ; *offer, to bring in the way* ; *oppose, to place in the way*.

21. PER signifies *through* or *by* ; as, *pervade, to go through*.

22. POST signifies *after* ; as, *postscript, written after*.

23. PRÆ (præ) signifies *before* ; as, *prefix, to fix before*.

24. PRÆTER (præter) signifies *beyond* or *past* ; as, *preternatural, beyond what is natural*.

25. PRO signifies *for, forward, or forth* ; as, *pronoun, for a noun* ; *provoke, to call forth*.

26. RE signifies *back* or *again* ; as, *recall, to call back*.

27. RETRO signifies *backwards* ; as, *retrograde, going backwards*.

28. SE signifies *apart* or *aside* ; as, *seduce, to draw aside*.

29. SUB, SUC, SUF, SUP, SUR, and SUS, signify *under* or *after* ; as, *subscribe, to write under* ; *succeed, to go under* or *after* ; *suffer, to bear under* ; *suppose, to place under* ; *surrender, to go under* ; *sustain, to hold under*.

30. SUBTER signifies *under* or *beneath* ; as *subterfuge, a flying under* or *beneath* (a shift).

31. SUPER signifies *above, over, or upon* ; as, *superscribe, to write upon* ; *superadd, to add over* or *above*.

32. SUR (Fr. cont. of *super*) signifies *above, over, upon* ; as, *surmount, to rise above* ; *survive, to live after* or *above*.

33. TRANS signifies *across, over, or beyond* ; as *transport, to carry over* or *across* ; *transgress, to go beyond*.

34. ULTRA signifies *beyond* ; as, *ultra-religious, beyond what is religious*.

GREEK PREFIXES.

1. A or AN signifies *want of* or *without* ; as, *apathy*, *want of feeling* ; *anarchy*, *without government*.
2. AMPHI (ambi, L.) signifies *both* or *double* ; as, *amphibious*, living *both* on land and in water.
3. ANA signifies *back*, *again*, or *separate* ; as, *analyze*, to resolve *again* or to trace *back* ; *anatomy*, to cut *apart* or to separate.
4. ANTI or ANT signifies *against* or *opposed to* ; as, *anti-christ*, *against Christ* ; *antarctic*, *opposite to the arctic*.
5. APO or APH signifies *from* or *away* ; as, *apogee*, *from the earth* ; *aphelion*, *away from the sun*.
6. ARCH signifies *chief* ; as, *archbishop*, *chief bishop*.
7. CATA or CAT signifies *down* ; as, *catarrh*, a flowing *down* ; *catechize*, to question *down* closely.
8. DIA or DI signifies *through* or *asunder* ; as, *diameter*, *through the measure* ; *diæresis*, a taking *asunder*.
9. EN or EM signifies *in* or *on* ; as, *emphasis*, stress *on* a word.
10. EPI signifies *upon* ; as, *epitaph*, *upon a tomb*.
11. GE signifies *the earth* ; as, *geology*, the science of *the earth*.
12. HEMI, DEMI, and SEMI, signify *half* ; as, *hemisphere*, *half a sphere* ; *demigod*, *half a god* ; *semicircle*, *half a circle*.
13. HYPER signifies *over* or *above* ; as, *hypercritical*, *over critical*.
14. HYPO signifies *under* ; as, *hypothesis*, a placing *under*.
15. HYDRO signifies *water* ; as, *hydrometer*, a *water* measure.
16. META signifies *beyond* or *change* ; as, *metaphor*, carrying *beyond* the ordinary meaning, or *changing* the expression by a figure.
17. PARA or PAR signifies *through*, *against*, or *similar* ; as, *paragraph*, *through a writing* ; *parody*, *similar to an ode*.
18. PERI signifies *round*, *about* ; as, *periphrasis*, talking *round* a subject, or circumlocution.
19. SYN, SYL, SYM, and SY, signify *with* or *together* ; as, *syntax*, a placing *together* ; *syllable*, taking *together with* the lips ; *sympathy*, feeling *with* or *together* ; *system*, standing *together*, as a whole.

AFFIXES OR SUFFIXES.

I. *Affixes used in forming nouns to represent the doer or performer.*

1. AN OR IAN, ANT, AR, ARD, ARY, ATE, signify *one who, or the person that*; as, *Christian, one who follows Christ*; *pagan, one who worships idols*; *assistant, one who assists*; *beggar, one who begs*; *drunkard, one who gets drunk*; *missionary, one who is sent on a mission*; *advocate, one who pleads a cause.*

2. EE, EER, ER, ENT, signify *one who, or the person that*; as, *absentee, one who is absent*; *mountaineer, one who dwells on a mountain*; *visiter, one who visits*; *patient, one who suffers.*

3. IST, ITE, IVE, signify *one who, or the person that*; as, *theorist, one who theorizes*; *favorite, one who is favored*; *captive, one who is taken in war.*

4. OR signifies *one who, or the person that*; as, *intercessor, one who intercedes*; *governor, one who governs.*

5. STER signifies *one who*; as, *songster, one who sings.*

II. *Affixes used in forming nouns to represent being, state of being, or the place where.*

1. ACY, AGE, ANCE, ANCY, ARY, signify *being or state of being*; as, *accuracy, being accurate*; *peerage, the state of being a peer*; *vigilance, state of being vigilant*; *occupancy, state of being occupied*; *library, where books are kept.*

2. ENCE, ENCY, ESCENCE, signify *being, state of being, or becoming*; as, *abhorrence, state of being abhorrent*; *consistency, state of being consistent*; *convalescence, state of becoming better.*

3. ION signifies *act of or state of being*, and is equivalent to the participial termination *ing*, implying *action or influence exerted*; as, *contribution, the act of contributing*; *subordination, the state of being subordinate.*

4. MENT AND MONY signify *being, state of being, act of, or the thing that*; as, *abasement, being abased*; *concealment, act of concealing*; *refreshment, the thing that refreshes*; *acrimony, state of being sharp.*

5. ORY signifies *the place where or thing that*; as, *depository, the place where things are deposited*; *memory, the thing or power that calls to mind.*

6. TUDE or UDE, and TY, signify *being* or *state of being*, as, *multitude, being many*; *solicitude, state of being anxious*; *brevity, being short or concise*.

7. Y signifies *being, state of being, or 'ing'*; as, *harmony, being harmonious*; *jealousy, state of being jealous*.

III. *Affixes used in forming nouns to represent some peculiar doctrine, condition, habit, quality, state, office, or thing.*

1. CLE signifies *little or small*; as, *canticle, a little song*.

2. DOM signifies *dominion*; as, *kingdom, the dominion of a king*; *freedom, the dominion of the free*.

3. HOOD signifies *state of*; as, *boyhood, the state of a boy*.

4. ICE, ICS, ISM, signify *the thing done, thing that, the doctrine, art, or science of, or the state of being*; as, *service, the thing served*; *ethics, the doctrine of morality*; *parallelism, the state of being parallel*.

5. LING or LIN signifies *little or young*; as, *gosling, a young goose*.

6. NESS signifies *being or state of being, or quality of being*; as, *barrenness, a being barren*; *blessedness, state of being blessed*; *softness, the quality of being soft*.

7. RY signifies *a being, the art of, the place where, or property of*; as, *bravery, a being brave*; *casuistry, the art or science of a casuist*; *nursery, the place where young children or trees are reared*.

8. SHIP signifies *office of, or state of*; as, *rectorship, office of a rector*; *copartnership, state of having equal shares*.

9. URE signifies *the thing, state, power, or art of*; as, *scripture, the thing written*; *legislature, the power that makes laws*; *agriculture, the art of cultivating fields*.

IV. *Affixes used in forming adjectives to represent the qualities or characteristics of persons or things.*

1. AC, AL, or ICAL, signify *of, belonging to, or relating to*; as, *demoniac, belonging to the devil*; *filial, belonging to a son*; *nautical, relating to ships or sailors*.

2. ACEOUS signifies *of, consisting of, or resembling*; as, *corinaceous, consisting of, or resembling leather*.

3. AN, AR, ART, signify *belonging, relating, or pertaining to*; as, *human, belonging to a man*; *regular, relating to rule*; *literary, relating to letters*.

4. ANT and ENT signify *being*, or '*ing*;' as, *abundant*, *abounding*; *coherent*, *sticking together*.

5. ATE signifies *having* or *being*; as, *animate*, *having life*; *adequate*, *being equal to*.

6. BLE signifies *may* or *can be*, *worthy of*, *fit to be*; as, *portable*, that *may* or *can be* carried; *laudable*, *worthy of* praise; *eligible*, *fit to be* chosen.

7. EN signifies *made of*; as, *wooden*, *made of wood*.

8. ESCENT signifies *growing* or *becoming*; as, *putrescent*, *growing rotten*.

9. FUL signifies *full of*; as, *hopeful*, *full of hope*.

10. IC, ID, INE, signify *of*, *belonging*, or *relating to*; as, *academic*, *belonging to an academy*; *timid*, *of or belonging to* fear; *marine*, *of or belonging to the sea*.

11. ILE and IVE signify *may* or *can be*, *having power*, *tending*; as, *flexile*, that *may* or *can be* bent; *persuasive*, *having power to persuade*.

12. ISH signifies *like* or *resembling*, *little of* or *somewhat*; as, *childish*, *like* or *resembling a child*; *greenish*, *little of* or *somewhat green*.

13. LESS signifies *without* or *wanting*; as, *artless*, *without art*; *helpless*, *wanting help*.

14. LIKE or LY signifies *like* or *resembling*; as, *manlike*, *like a man*; *earthly*, *resembling the earth*.

15. ORY signifies *of*, *belonging*, or *relating to*; as, *prefatory*, *belonging to a preface*; *piscatory*, *relating to fish*.

16. OSE signifies *full of*; as, *verbose*, *full of words*.

17. OUS signifies *full of*, *having*, *belonging* or *given to*; as, *dangerous*, *full of danger*; *bilious*, *consisting of bile*; *contentious*, *given to contention*.

18. SOME signifies *somewhat* or *full of*; as, *gladsome*, *somewhat glad*; *frolisome*, *full of frolics*.

19. WARD signifies *in the direction of*; as, *homeward*, *in the direction of home*.

20. Y signifies *full of*, *covered with*, or *made of*; as, *knotty*, *full of knots*; *flowery*, *covered with flowers*; *horny*, *made of horns*.

V. *Affixes* used in forming *verbs* to represent some peculiar *action* or *influence*.

1. ATE signifies *to make*, *to give*, *to put*, or *to take*; as, *renovate*, *to make new again*; *animate*, *to give life*; *invigorate*, *to put vigor into*; *exonerate*, *to take the burden from*.

2. EN signifies *to make* ; as, *lengthen, to make long* ; *gladden, to make glad*.

3. FY signifies *to make* ; as, *magnify, to make great* ; *purify, to make pure*.

4. ISH signifies *to make* ; as, *finish, to make an end* ; *publish, to make public*.

5. IZE or ISE signifies *to make or to give* ; as, *civilize, to make civil* ; *authorize, to give authority*.

Note.—Let the preceding *Prefixes* and *Affixes* be carefully studied and well understood, and the scholar will meet with no difficulty in understanding the *etymology*, or the *definition*, of words. Some of the *Prefixes* and *Affixes*, in certain words, retain very little of their original meaning. The following examples will serve to give some idea of the plan intended to be pursued in studying ETYMOLOGY.

EXAMPLE 1.

SCRIBE, (from *scribo, scriptum, L.*) *to write* ; *a writer* ; *a clerk or secretary* ; *a doctor of the Jewish law*.

Scribe	Ad scribe (or)	Un circum scrib ed
Scrib ed	A scribe	
Scrib ing	A scrib ed	Con script
Scrib ble	A scrib ing	Con script ion
Scrib bl ed	A scrib able	
Scrib bl ing	A script ion	De scribe
Scrib bl er	A script it ious	De scrib ed
Scrib ble ment		De scrib ing
Scrib at ious	Anti script	De scrib er
Scrib bet	Anti script ur al	De scrib able
Scrip	Anti script ur ism	De script ion
Script	Anti script ur ist	De script ive
Script ory		De script ive ly
Script ure	Circum scribe	De script ive ness
Script ur ist	Circum scrib ed	In de scrib able
Script ur al	Circum scrib ing	In de script ive
Script ur al ist	Circum scrib er	Un de scrib ed
Script ur al ness	Circum script ive	
Script ur ian	Circum script ive ly	Ex scribe
Scrip page	Circum script ible	Ex scrib ed
Scriv en er	In circum script ible	Ex scrib ing

Ex script	Pre scrib ing	San script
	Pre scrib er	
In scribe	Pre script	Sub scribe
In scrib ed	Pre script ion	Sub scrib ed
In scrib ing	Pre script um	Sub scrib ing
In scrib er	Pre script ive	Sub scrib er
In scrib able	Pre script ible	Sub script
In script ive	Pre script ibil ity	Sub script ion
In script ion	Im pre script ible	
Un in scrib ed	Im pre script ibil ity	Super scribe
	Im pre script ibly	Super scrib ed
Inter scribe	Un pre scrib ed	Super scrib ing
Inter scrib ed		Super script
Inter scrib ing	Pro scribe	Super script ion
	Pro scrib ed	
Manu script	Pro scrib ing	Tran scribe
	Pro scrib er	Tran scrib ed
Mis a scribe	Pro script	Tran scrib ing
Mis a scrib ed	Pro script ive	Tran scrib er
Mis a scrib ing	Pro script ion	Tran scrib ler
		Tran script
Non de script	Re scribe	Tran script ion
	Re scrib ed	Tran script ive
Post script	Re scrib ing	Tran script ive ly
Post script ed	Re script	
	Re script ion	Un script ur al
Pre scribe	Re script ive ly	Un script ur al ly
Pre scrib ed		

EXAMPLE 2.

PRESS, (from *premo*, *pressum*, L.) to squeeze or force with weight; an instrument or machine by which any thing is *squeezed*, *crushed*, or *forced* into a more compact form; a machine for printing; a crowd; urgency.

Press	Press ly	Pressa work
Press ed	Press ness	
Press ing	Press it ant	Com press
Press ing ly	Press bed	Com press ed
Press er	Press gang	Com press ing
Press ion	Press man	Com press ion
Press ure	Press money	Com press ure

Com press ive	Ex press ive ly	Op press or
Com press ive ly	Ex press ive ness	Op press ion
Com press ible	In ex press ive	Op press ive
Com press ible ness	In ex press ible	Op press ive ly
Com press ibil ity	In ex press ibil ity	Op press ive ness
In com press ible	In ex press ibly	Un op press ed
In com press ible ness	Un ex press ed	Un op press ive
In com press ibil ity	Un ex press ible	
Un com press ed	Un ex press ive	Over press
Un com press ible	Un ex press ive ly	Over press ed
		Over press ing
Counter press ure	Im press	
	Im press ed	Re press
De press	Im press ing	Re press ed
De press ed	Im press ure	Re press ing
De press ing	Im press ment	Re press ion
De press or	Im press ive	Re press er
De press ion	Im press ive ly	Re press ive
De press ive	Im press ive ness	Re press ive ly
De press ible	Im press ible	Ir re press ible
Un de press ed	Im press ibil ity	
	Re im press	Sup press
Ex press	Re im press ed	Sup press ed
Ex press ed	Re im press ing	Sup press ing
Ex press ing	Re im press ion	Sup press or
Ex press er	Un im press ed	Sup press ion
Ex press ly	Un im press ible	Sup press ive
Ex press ness	Un im press ive	In sup press ive
Ex press ion	Un im press ive ness	In sup press ion
Ex press ion less		In sup press ible
Ex press ure	Op press	Un sup press ed
Ex press ible	Op press ed	
Ex press ive	Op press ing	Un press ed

EXAMPLE 3.

TRACT, (from *traho*, *tractum*, L.) to trace or draw out; a quantity of land; a treatise; a small book or pamphlet.

Tract	Tract ive	Tract ar ian
Tract ed	Tract ion	Tract ate
Tract ing	Tract ory	Tract ator
Tract er	Tract rix	Tract ation

Tract ile	Con tract ion	Ex tract ion
Tract il ity	Con tract ed ly	Ex tract or
Tract able	Con tract ed ness	Ex tract ive
Tract abil ity	Con tract ible	Ex tract ible
Tract ably	Con tract ibil ity	
Tract able ness	Con tract ible ness	In tract ile
	Con tract ile	In tract able
Abs tract	Con tract il ity	In tract ably
Abs tract ed	In con tract ed	In tract able ness
Abs tract ing	Pre con tract	In tract abil ity
Abs tract er	Pre con tract ed	
Abs tract ion	Pre con tract ing	Pro tract
Abs tract ed ly		Pro tract ed
Abs tract ed ness	De tract	Pro tract ing
Abs tract ive	De tract ed	Pro tract er
Abs tract ive ly	De tract ing	Pro tract ive
Abs tract ly	De tract ing ly	Pro tract ion
Abs tract ness	De tract or	Pro tract or
	De tract ion	Un pro tract ed
At tract	De tract ious	
At tract ed	De tract ive	Re tract
At tract ing	De tract er	Re tract ed
At tract ing ly	De tract ress	Re tract ing
At tract ion	De tract ory	Re tract ion
At tract ic		Re tract ible
At tract ic al	Dis tract	Re tract ile
At tract ile	Dis tract ed	Re tract ive
At tract ive	Dis tract ing	Re tract ate
At tract ive ly	Dis tract er	Re tract ation
At tract ive ness	Dis tract ion	Re trax it
At tract or	Dis tract ive	Un re tract ed
At tract able	Dis tract ible	
At tract abil ity	Dis tract ile	Sub tract
At trah ent	Dis tract ed ly	Sub tract ed
Un at tract ed	Dis tract ed ness	Sub tract ing
Un at tract ive	Un dis tract ed	Sub tract ion
	Un dis tract ed ly	Sub tract er
Con tract	Un dis tract ed ness	Sub tract ive
Con tract ed		Sub trah end
Con tract ing	Ex tract	
Con tract ive	Ex tract ed	Un tract able
Con tract or	Ex tract ing	Un tract able ness

EXAMPLE 4.

EQUAL, (from *equus* or *æquus*, L.) *even, just, right; one of the same rank, age, or merit; to make equal.*

Equal	Equi libri um	Equi valent ly
Equal ed	Equi libri ous	Equi valve
Equal ing	Equi libri ous ly	Equi vocal
Equal ly	Equi libr ist	Equi vocal ly
Equal ness	Equi libr ity	Equi vocal ness
Equal ity	Equi multi ple	Equi vocate
Equal ize	Equi necessar y	Equi vocat ed
Equal iz ed	Equi nox	Equi vocat ing
Equal iz ing	Equi noct ial	Equi vocat ion
Equal iz ation	Equi noct ial ly	Equi vocat or
Equa ble	Equi numer ant	
Equa ble ness	Equi penden cy	Ad equate
Equa bil ity	Equi poise	Ad equat ing
Equa bly	Equi pollence	Ad equate ly
Equ angular	Equi pollen cy	Ad equate ness
Equ anim ity	Equi pollut	Ad equat ion
Equ anim ous	Equi pollut ly	Ad equa cy
Equ ant	Equi ponderate	In ad equate
Equat ion	Equi ponderat ed	In ad equate ly
Equat or	Equi ponderat ing	In ad equate ness
Equat or ial	Equi ponder ance	In ad equat ion
Equat or ial ly	Equi ponder ancy	In ad equa cy
Equi angl ed	Equi ponder ous	
Equi angular	Equi pondi ous	In equal
Equi crur al	Equi radic al	In equal ity
Equi crure	Equi sonance	In equa ble
Equi differ ent	Equit y	In equit able
Equi distant	Equit able	In equi later al
Equi distance	Equit ably	In equi librio
Equi distant ly	Equit able ness	In equi valve
Equi form ity	Equit ant	In iquit y
Equi later al	Equit ancy	In iquit ous
Equi librate	Equit ation	In iquit ous
Equi librat ed	Equi valence	
Equi librat ing	Equi valency	Un equal
Equi librat ion	Equi valent	Un equal ly

Un equal able	Un equal ness	Un equi vocal
Un equa ble	Un equit able	Un equi vocal ly
Un equal ed	Un equit ably	Un equi vocal ness

EXAMPLE 5.

TYPE, (from *typus*, L., or *τυπος*, Gr., or *type*, Fr.) a *figure*, an *emblem*, a *symbol*, or a *sign*; a *printer's letter*.

Type	Typo lite	Phono typ ic
Typ ic	Typo logy	Phono typ ic al
Typ ic al		Phono typy
Typ ic al ly	Anti type	
Typ ic al ness	Anti typ ic al	Pre typi fy
Typi fy	Anti typ ous	Pre typi fi ed
Typi fi ed		Pre typi fy ing
Typi fy ing	Arche-type*	
Typi fi er	Arche typ al	Proto type
Typi fic ation	Arche typ ic al	
Type found ing		Stereo type
Type metal	Chrono type	Stereo typ ed
Typo cosmy		Stereo typ ing
Typo graphy	Ec type	Stereo typ er
Typo graph er	Ec typ al	Stereo typ ic
Typo graph ic		Stereo typo graphy
Typo graph ic al	Phono type	Stereo typ o graph er

EXAMPLE 6.

ORTHOGRAPHY, (from the Gr. *ορθος*, *correct*, and *γραφω*, *to write*,) the art of *spelling words*, or *word-making*.

Ortho graphy	Ortho dox ly	Ortho ep ist
Ortho graph er	Ortho dox ness	Ortho epic al
Ortho graph ic	Ortho dox y	
Ortho graph ic al	Un ortho dox	Ortho gon
Ortho graph ic al ly		Ortho gon al
Ortho graph ist	Ortho dromy	
	Ortho drom ics	Ortho logy
Ortho dox	Ortho drom ic	
Ortho dox al		Ortho metry
Ortho dox al ly	Ortho epy	

* See Glossary.

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Ortho nyx	Biblio graph ic al ly	Cosmo graph er Cosmo graph ic al Cosmo graph ic al ly
Ortho pedy	Bio graphy	
Ortho ped ic	Bio graph er	
Ortho ped ic al	Bio graph ic	Crypto graphy Crypto graph al
	Bio graph ic al	
Ortho pncea	Bio graph ic al ly	
/	Auto bio graphy	Crystallo graphy Crystallo graph er
Ortho ptera		Crystallo graph ic
Ortho pter an	Brachy graphy	Crystallo graph ic al
Ortho pter ous	Brachy graph er	
Ortho style	Caco graphy	Dia graph Dia graph ics Dia graph ic al
Graph ic	Calli graphy	
Graph ic al	Calli graph er	
Graph ic al ly	Calli graph ic	Epi graph
Graph ite	Calli graph ic al	Epi graph ics
Graph ometer	Calli graph ist	
		Ethno graphy Ethno graph er Ethno graph ic Ethno graph ic al
Aëro graphy	Chalco graphy	
	Chalco graph er	
Adeno graphy	Chalco graph ist	
Anemo graphy	Chiro graphy	Geo graphy Geo graph er Geo graph ic Geo graph ic al Geo graph ic al ly
	Chiro graph	
Angio graphy	Chiro graph er	
	Chiro graph ic	
Apo graph	Chiro graph ic al	
	Chiro graph ist	
Astro graphy		Glosso graphy Glosso graph er Glosso graph ic al
	Christiano graphy	
Auto graphy		
Auto graph	Chromato graphy	
Auto graph al		Glypho graphy Glypho graph er Glypho graph
Auto graph ic	Chrono graphy	
Auto graph ic al	Chrono graph er	
Biblio graphy	Cometo graphy	Glypto graphy Glypto graph ic
Biblio graph er	Cometo graph er	
Biblio graph ic		
Biblio graph ic al	Cosmo graphy	Hagio graphy

Hagio graph er	Mimo graphy	Sceno graph ic al
Hagio graph	Mimo graph er	
Hagio graph al		Seleno graphy
	Mono graphy	Seleno graph er
Hiero graphy	Mono graph	Seleno graph ic
Hiero graph er	Mono graph er	Seleno graph ic al
Hiero graph ic	Mono graph ic	Seleno graph ist
Hiero graph ic al	Mono graph ic al	
	Monó graph ist	Stegano graphy
Historio graphy		Stegano graph ist
Historio graph er	Myo graphy	
Historio graph ic al	Myo graphic	Steno graphy
	Myo graph ic al	Steno graph er
Horo graphy	Myo graph ist	Steno graph ic
Horo logio graphy		Steno graph ic al
Horo logio graph er	Ourano graphy	Steno graph ist
Horo logio graph ic	Ourano graph ist	
		Tele graph
Hydro graphy	Para graph	Tele graph ic
Hydro graph er	Para graph ic	Tele graph ic al
Hydro graph ic	Para graph ic al	
		Topo graphy
Ichno graphy	Photo graph	Topo graph er
Ichno graph ic al	Photo graph ic	Topo graph ic
	Photo graph y	Topo graph ic al
Icono graphy		Topo graph ic al ly
	Phyto graphy	Topo graph ist
Lexico graphy		
Lexico graph er	Poly graphy	Typo graphy
Lexico graph ic	Poly graph	Typo graph er
Lexico graph ic al	Poly graph ic	Typo graph ic
	Poly graph ic al	Typo graph ic al
		Typo graph ic al ly
Litho graph		
Litho graph ing	Psalmó graphy	Xylo graphy
Litho graph er	Psalmó graph er	Xylo graph er
Litho graph ic	Psalmó graph ist	Xylo graph ic
Litho graph ic al		
Litho graphy	Pseudo graphy	
	Pseudo graph	Zoo graphy
Metallo graphy		Zoo graph er
	Sceno graphy	Zoo graph ic al
Micro graphy	Sceno graph ic	Zoo graph ist

EXAMPLE 7.

Logic, (from *λογος*, Gr.) *reason, a word, a speech, a discourse, science, or knowledge*; or (from *logica*, L.) the art of reasoning, or the right use of reason; the laws of thought, or of argument.

Logic	Ana logy	Areto logy
Logic al	Ana logic	
Logic al ly	Ana logic al	Astheno logy
Logic ian	Ana logic al ly	
Log arithm	Ana logic al ness	Astro logy
Log arithm ic	Ana log ism	Astro logic
Log arithm ic al	Ana log ize	Astro logic al
Log arithm etic	Ana log iz ed	Astro logic al ly
Log arithm etic al	Ana log iz ing	Astro log er
Log arithm etic al ly	Ana logue	Astro logi an
Logi stic	Ana log ous	Astro log ize
Logi stic al	Ana log ous ly	Astro log iz ed
Logo graphy	Ana logon	Astro log iz ing
Logo griph	Un ana logic al	Astro theo logy
Logo machy		
Logo mach ist	Angio logy	Batto logy
Logo meter		Batto log ist
Logo metr ic	Antho logy	Batto log ize
Logo metr ic al	Antho logic al	Batto log iz ed
Logo thete		Batto log iz ing
Logo type	Anti logy	
	Anti log arithm	Botano logy
Aëro logy		Botano log ist
Aëro log ist	Apo logy	
Aëro logic al	Apo log etic	Cata logue
	Apo log etic al	Cata logu ed
Ambi logy	Apo log etic al ly	Cata logu ing
	Apo log etics	Cata log ize
Amphi logy	Apo log ist	Cata log iz ed
Amphi bio logy	Apo log ize	Cata log iz ing
Amphi bio logic al	Apo log iz ed	
	Apo log iz ing	
Amphi bo logy	Apo log iz er	Chiro logy
Amphi bo logic al	Apo logue	Chiro log ist
Amphi bo logic al ly	Apo logu er	
		Chrono logy

Chrono log er	Doxo log ize	Etymo log ist
Chrono logic	Doxo log iz ed	Etymo log ize
Chrono logic al	Doxo log iz ing	Etymo log iz ed
Chrono log ist		Etymo log iz ing
Chrono logic al ly	Ec logue	
		Eucho logy
Concho logy	E logy	
Concho log ist	E log ist	Eu logy
Concho logic al	E logi um	Eu logi um
	E loge	Eu logic
Cranio logy		Eu logic al
Cranio log ist	Entero logy	Eu logic al ly
Cranio logic al		Eu log ist
	Entomo logy	Eu log ist ic
Crypto logy	Entomo logic al	Eu log ist ic al
	Entomo log ist	Eu log ist ic al ly
Dactylo logy		Eu log ize
	Epi logue	Eu log iz ed
Deca logue	Epi log ize	Eu log iz ing
Deca log ist	Epi log iz ed	
	Epi log iz ing	Genea logy
Demono logy	Epi log ism	Genea log ist
Demono log ist	Epi log ist ic	Genea logic al
	Epi logic al	Genea logic al ly
Dendro logy		
Dendro log ist	Ethno logy	Genethlia logy
	Ethno log ist	
Dia log ize	Ethno logic	Geo logy
Dia log iz ed	Ethno logic al	Geo log ist
Dia log iz ing		Geo log er
Dia log ism	Etho logy	Geo logi an
Dia log ist	Etho log ist	Geo logic al
Dia log ist ic	Etho logic al	Geo logic al ly
Dia log ist ic al		Geo log ize
Dia log ist ic al ly	Etio logy	Geo log iz ed
Dia logue		Geo log iz ing
Dia logu ed	Etymo logy	
Dia logu ing	Etymo logic	Gnomo logy
Dia logue-writer	Etymo logic al	Gnomo logic
	Etymo logic al ly	Gnomo logic al
Doxo logy	Etymo logic on	
Doxo logic al	Etymo log er	Helmintho logy

Hiero logy	Meteoro logic al	Neo log ist ic
Hiero log ist		Neo log ist ic al
	Minera logy	Neo log ize
Historio logy	Minera log ist	Neo log iz ed
	Minera logic	Neo log iz ing
Homo logy	Minera logic al	Neo log iz ation
Homo log ous	Minera logic al ly	
		Nëuro logy
Horo logy	Mono logue	Neuro log ist
Horo loge	Mono log ist	Neuro logic al
Horo logic al		
Horo logio graphy	Myo logy	Noso logy
Horo logio graph er	Myo logic al	Noso log ist
Horo logio graph ic		Noso logic al
	Myco logy	
Hydro logy	Myco logic	Onto logy
Hydro log ist	Myco logic al	Onto log ist
		Onto logic
Hymno logy	Mytho logy	Onto logic al
	Mytho log ist	Onto logic al ly
Ichthyo logy	Mytho log er	
Ichthyo log ist	Mytho logic	Ornitho logy
Ichthyo logic al	Mytho logic al	Ornitho log ist
	Mytho logic al ly	Ornitho logic
Il logic al	Mytho log ize	Ornitho logic al
Il logic al ly	Mytho log iz ed	Ornithichno logy
Il logic al ness	Mytho log iz ing	
	Mytho log (g)raph er	Osteo logy
Macro logy	Mytho logue	Osteo log ist
		Osteo log er
Manto logy	Necro logy	Osteo logic
	Necro log ist	Osteo logic al
Martyro logy	Necro logic	Osteo logic al ly
Martyro log ist	Necro logic al	
Martyro logic al		Pantheo logy
Martyro loge	Neo logy	Pantheo log ist
	Neo logi an	
Meno logy	Neo logi an ism	Panto logy
	Neo logic	Panto log ist
Meteoro logy	Neo logic al	Panto logic al
Meteoro log ist	Neo log ism	
Meteoro logic	Neo log ist	Paradoxo logy

Para logy
Para log ism
Para log ize
Para log iz ed
Para log iz ing

Patho logy
Patho log ist
Patho logic
Patho logic al

Petro logy

Pharmaco logy
~~Pharmaco~~ log ist

Philo logy
Philo log ist
Philo log er
Philo logic
Philo logic al
Philo logic al ly
Philo log ize
Philo log iz ed
Philo log iz ing

Photo logy
Photo logic al

Phraseo logy
Phraseo log ist
Phraseo logic
Phraseo logic al

Phreno logy
Phreno log ist
Phreno log er
Phreno logic
Phreno logic al
Phreno logic al ly

Physico theo logy

Physio logy
Physio log ist
Physio log er
Physio logic
Physio logic al
Physio logic al ly

Phyto logy
Phyto log ist
Phyto logic al

Pneumato logy
Pneumato log^{ist}
~~Pneumato~~ logic al

Poly logy

Pro logue
Pro log ize
Pro log iz ed
Pro log iz ing
Pro log iz er
Pro syl log ism

Pseudo logy
Pseudo log ist

Psycho logy
Psycho log ist
Psycho logic
Psycho logic al
Psycho logic al ly

Somato logy

Syl log ism
Syl log ist ic
Syl log ist ic al
Syl log ist ic al ly
Syl log ize
Syl log iz ed
Syl log iz ing

Syl log iz er
Syl log iz ation

Tauto logy
Tauto log ist
Tauto log ous
Tauto logic
Tauto logic al
Tauto logic al ly
Tauto log ize
Tauto log iz ed
Tauto log^{ist} iz ing

Techno logy
Techno logic al

Theo logy
Theo log ist
Theo log er
Theo logi an
Theo logic
Theo logic al
Theo logic al ly
Theo log ics
Theo logue
Theo log aster
Theo log ize
Theo log iz ed
Theo log iz ing

A theo logy
A theo logi an

Typo logy

Zoo logy
Zoo log ist
Zoo log er
Zoo logic al
Zoo logic al ly

EXERCISES FOR THE BLACK-BOARD.

The following words are designed as *exercises* in *pronunciation, articulation, accentuation, spelling, defining, and derivation.*

One method of using them.

Let a certain number of the words be assigned beforehand, as a lesson, for the scholars to study out in their *dictionaries*; in which, if they understand the use, they will find all the necessary information. At the time appointed for the exercise, let the teacher put out the words in whatever order he pleases. Let him pronounce each word correctly, with a distinct articulation, and a proper accent. In like manner, let all the scholars pronounce, at once, the word after him, and then write it on the *black-board*, or on their *slates*, and put the mark of accent in its proper place. After all the words in the lesson have been put out, and written down, as above directed, let each scholar, in turn, pronounce, articulate, and accentuate the words again; and, at the same time, spell his particular word, as he has written it down, and give its definition. In spelling, each syllable should be pronounced by itself; and in defining, the definitions should be pertinent and complete.

Another method of using them.

As words are either *primitive* or *derivative, simple* or *compound*, each word should be examined with regard to each of these particulars. Let a certain number of the words, as before directed, be assigned for a lesson; and let each scholar be required to consult his *dictionary* for information, as to the *etymology* of the words. At the time appointed for the exercise, let the teacher put out the words in whatever order he pleases; and let each scholar write them down on the *black-board*. Then let each word be examined with regard to its *etymon* or *root*, and also with regard to its *formation*. If it be a *primitive* word, what words are *derived* from it? and how are they *formed*? Let the whole family of words, or as many as can be recollected, with their *prefixes* and *affixes*, be pointed out, and written on the *black-board*. If it be a *derivative* word, what is its *etymon* or *root*, from which it is

derived? and how is it *formed?* Let the whole family of words derived from the same root, with their *prefixes* and *affixes*, be pointed out, and written on the *black-board*. If it be a *simple* word, pursue the same course as with a *primitive* word. If it be a *compound* word, let its *component* parts be pointed out, &c.

ABBREVIATIONS.

Ar. or }	Arabic.	Icel.	Icelandic.
Arab. }		It.	Italian.
D.	Dutch.	L.	Latin.
Dan.	Danish.	Sax.	Saxon.
Fr.	French.	Sp.	Spanish.
Gr.	Greek.	Teu.	Teutonic.
Heb.	Hebrew.	W.	Welsh.

Note.—A large proportion of the following words are derived from the Latin, Greek, and French languages. It is not always easy to determine whether a word is derived from the Latin, Greek, or French. The etymon or root is so nearly the same, that it may as well be derived from the one, as from either of the others. On this point, etymologists themselves frequently differ.

TABLE OF WORDS.

<i>Abdicate</i> , L.	<i>Acumen</i> , L.	<i>Agri</i> culture, L.
<i>Abduce</i> , L.	<i>Adamant</i> , L.	<i>A la</i> mode, Fr.
<i>Abjure</i> , L.	<i>Adduce</i> , L.	<i>Alchymy</i> , Ar.
<i>Abnegate</i> , L.	<i>Adhere</i> , L.	<i>Alcohol</i> , Ar.
<i>Abrogate</i> , L.	<i>Ad</i> join, Fr.	<i>Alcoran</i> , Ar.
<i>Abscind</i> , L.	<i>Ad</i> judge, Fr.	<i>Alcove</i> , Sp.
<i>Abs</i> tract, L.	<i>Adjunct</i> , L.	<i>Algebra</i> , Ar.
<i>Academy</i> , L.	<i>Adjure</i> , L.	<i>Allegory</i> , Gr.
<i>Accidence</i> , L.	<i>Ad</i> minister, L.	<i>Alligate</i> , L.
<i>Ac</i> claim, L.	<i>Ad</i> monish, L.	<i>Alliteration</i> , L.
<i>Accoutre</i> , Fr.	<i>Ad</i> move, L.	<i>Alpha</i> bet, Gr.
<i>Accubation</i> , L.	<i>Advocate</i> , L.	<i>Amalgam</i> ate, Fr.
<i>Acerbity</i> , L.	<i>Ag</i> glomerate, L.	<i>A-manu-ensis</i> , L.
<i>Acid</i> ity, L.	<i>Aggrandize</i> , Fr.	<i>Amatory</i> , L.
<i>Acoustics</i> , Gr.	<i>Aggregate</i> , L.	<i>Ambi-dextr-ous</i> , L.
<i>Acrostic</i> , Gr.	<i>Agrarian</i> , L.	<i>Ambi-gu-ity</i> , L.

- Ambulation, L.
 Amenity, L.
 Amnesty, Gr.
 Amorous, L.
Amphi-bi-ous, L.
Amphi theatre, Gr.
 Amputate, L.
 Analogy, Gr.
 Analysis, Gr.
 Anarchy, Gr.
 Anatomy, Gr.
 Ancestry, L.
 Anglicism.
 Anhelose, L.
 Annihilate, L.
 Anodyne, Gr.
 Anomaly, Gr.
 Anonymous, Gr.
 Ante date, L.
 Ante penult, L.
 Anthology, Gr.
 Antidote, Gr.
 Antipathy, Gr.
 Antiphrasis, Gr.
 Antipodes, Gr.
 Anti thesis, Gr.
 Anti type, Gr.
 Aphorism, Gr.
 Apocrypha, Gr.
 Apostrophe, Gr.
 Appreciate, L.
 Ap proximate, L.
 Aquatic, L.
 Aqueous, L.
 Arable, L.
 Archæology, Gr.
 Arche type, L.
 Architect, L.
 Archives, L.
 Arid ity, L.
 Aristocracy, Gr.
 Arithmetic, Gr.
- Armi* potent, L.
 Armistice, L.
 Arm ory, L.
 Arrogate, L.
 Arsenal, It.
 Ascetic, Gr.
 Asperse, L.
 Assiduity, L.
 Assimilate, L.
 Astrography, Gr.
 Astrology, Gr.
 Astronomy, Gr.
 Atheism, Gr.
 Athletic, Gr.
 At tinge, L.
 Audible, L.
 Auricular, L.
 Autograph, Gr.
 Automaton, Gr.
Avoir-du-pois, Fr.
 Axiom, Gr.
- Bacchanal, L.
 Bailiff, Fr.
 Bale ful, Fr.
 Ballad, It.
 Balustrade, Fr.
 Bank rupt, Fr.
 Barbarism, L.
 Baro meter, Gr.
 Barricade, Fr.
 Barrister.
 Basilisk, Gr.
 Beatific, L.
 Belles lettres, Fr.
Belli gerent, L.
 Bene diction, L.
 Bene faction, L.
 Be scatter.
 Be seem, Icel.
 Be speak.
 Be stow ment, Sax.
- Bi* angular, L.
 Bibacious, L.
 Bibliographer, Gr.
 Bibliothecal, Gr.
 Bicornous, L.
Bi corporal, L.
 Bigamy, L.
Bin ocular, L.
 Biography, Gr.
 Biped, L.
Bi quadrate, L.
 Bisect, L.
Bis sextile, L.
 Blaspheme, Gr.
 Bombast, Teut.
 Boreas, L.
 Botany, Gr.
 Brachial, L.
 Brevity, L.
 Bribery, Fr.
 Bronchial, L.
 Brumal, L.
 Brunette, Fr.
 Brutal ize, L.
 Bucolic, L.
 Buffoon ery, Fr.
 Bulb ous, L.
 Bull finch.
 Bulwark, D.
 Buoy ant, Fr.
 Bureau, Fr.
 Bourgeois, Fr.
 Burglar y.
 Burlesque, Fr.
 Buskin, D.
 Butler, Fr.
 Buxom.
- Cadaverous, L.
 Calcareous, L.
 Calcine, Fr.
Cale faction, L.

Calend ar, L.	Circum ambulate, L.	Contingent, L.
Caliber, Fr.	Circum-fer-ence, L.	Contradict, L.
Caloric, L.	Circum scribe, L.	Contravene, L.
Calumniate, L.	Circumvolve, L.	Contusion, L.
Canine, L.	Clandestine, L.	Convocate, L.
Cannibal.	Clarion, Fr.	Convulse, L.
Cannon ade, Fr.	Clerical, Fr.	Co operate, L.
Canon ize, Fr.	Climax, Gr.	Co ordinate, L.
Canopy, Gr.	Cloister, Fr.	Copulative, L.
Capitulate, L.	Coalesce, L.	Corinth ian.
Caricature, It.	Codicil, L.	Coronal, L.
Carni-vor-ous, L.	Co equal, L.	Corpulent, L.
Castigate, L.	Co eternal, L.	Cor relative, L.
Catacombs, Gr.	Coeval, L.	Corroborate, L.
Catechize, Gr.	Co exist, L.	Cosmetic, Gr.
Category, Gr.	Cognition, L.	Cosmography, Gr.
Cathartic, Gr.	Cognizance, Fr.	Cosmopolitan, Gr.
Catholic on, Gr.	Co habit, L.	Counter act, L.
Caustic, Gr.	Col lapse, L.	Counter march, Fr.
Celibacy, L.	Collate, L.	Counter mine, Fr.
Cemetery, Gr.	Col league, L.	Cranium, L.
Cenotaph, Gr.	Col locate, L.	Crayon, Fr.
Centenary, L.	Colloquial, L.	Credulity, L.
Centennial, L.	Colorific, L.	Crystal, Gr.
Centrifugal, L.	Com mingle.	Culinary, L.
Centripetal, L.	Commute, L.	Culminate, L.
Centurion, L.	Compend, L.	Culpable, L.
Chandelier, Fr.	Complicate, L.	Cumber some.
Chaotic, Gr.	Component, L.	Cup board.
Chicanery, Fr.	Composite, L.	Cursory, L.
Chimera, L.	Com press, L.	Cutaneous, L.
Chirography, Gr.	Con catenate, L.	Cyclopædia, Gr.
Chirurgeon, Gr.	Concoct, L.	Cylinder, Gr.
Chivalry, Fr.	Concrete, L.	
Choler ic, L.	Concussion, L.	Dactyl ic, L.
Chronography, Gr.	Confabulate, L.	Debonair, Fr.
Chromatic, Gr.	Confiscate, L.	Decagon, Gr.
Chronic, Gr.	Con fluent, L.	Decalogue, Gr.
Chronology, Gr.	Con glomerate, L.	Decapitate, L.
Churl ish.	Con gratulate, L.	Decennial, L.
Chymist ry, Gr.	Conjugate, L.	Decimal, L.
Circle, L.	Contagious, L.	De cipher, Fr.

- Decoct*, L.
Deducible, L.
Deductive, L.
Defalcate, L.
Deflection, L.
Defunct, L.
Deism, L.
Delectable, L.
Deleterious, L.
Delinquent, L.
Delusive, L.
Democracy, Gr.
Denigrate, L.
Dental, L.
Denude, L.
De populate, L.
Deprecate, L.
Depredate, L.
De-re-liction, L.
Derision, L.
Derogate, L.
De scribe, L.
Despotism, Gr.
Detergent, L.
Detersive, L.
De throne, L.
Detruncate, L.
Devastate, L.
De-vi-ous, L.
De vote, L.
Dexterous, L.
Diabolic al, L.
Diagonal, Gr.
Diagram, Gr.
Dialect, Gr.
Dia meter, Gr.
Diapason, Gr.
Diffusive, L.
Di lacerate, L.
Di lapidate, L.
Dilatory, L.
Di lemma, Gr.
- Diphthong*, Gr.
Dis able.
Dis comfit, Fr.
Dis creet, L.
Dis gorge, Fr.
Disjunctive, L.
Dis locate, L.
Dis parity, L.
Dis repute, L.
Dis syllable, Gr.
Dis tention, L.
Diurnal, L.
Divergent, L.
Docility, L.
Doctrine, L.
Dogmatism, L.
Dole ful, L.
Dominate, L.
Dormitory, L.
Doxology, Gr.
Drama, Gr.
Druid.
Dryad, L.
Duodecimo, L.
Duplicate, L.
Duplicity, L.
Dynasty, Gr.
- Eccentric*, L.
Ecclesiastic, L.
Eclectic, Gr.
Eclogue, Gr.
Edacity, L.
Edible, L.
Effervesce, L.
Effrontery, L.
Eff fusion, L.
Egotism, L.
Ejaculate, L.
Elaborate, L.
Elapse, L.
Electricity, Gr.
- Elegy*, Gr.
Elision, L.
Ellipsis, Gr.
Elocution, L.
Elysium, L.
Em balm, Fr.
Embezzle, Fr.
Emblem, Gr.
Emetic, Gr.
Emphasis, Gr.
Empiric, Gr.
Emporium, Gr.
Empyrean, Gr.
Encomium, Gr.
En cyclopædia, Gr.
En franchise, Fr.
En grave, D.
Enigma, Gr.
E nunciate, L.
Epidemic, Gr.
Epilogue, Gr.
Epitaph, Gr.
Epitome, Gr.
Equable, L.
Equi lateral, L.
Equinox, L.
Erratic, L.
Erudite, L.
Erysipelas, Gr.
Esculent, L.
Escutcheon, Fr.
Ethics, Gr.
Etiquette, Fr.
Etymology, Gr.
Etymon, Gr.
Eucharist, Gr.
Eulogy, Gr.
Euphony, Gr.
Evangelic, Gr.
Ex asperate, L.
Ex cogitate, L.
Exculpate, L.

<i>Æodus</i> , Gr.	Flaccid, L.	<i>Geometry</i> , Gr.
<i>Exonerate</i> , L.	Flagitious, L.	Georgie, Gr.
<i>Exorcism</i> , Gr.	Flambeau, Fr.	<i>Germinate</i> , L.
<i>Exordium</i> , L.	Floral, L.	Gibbous, L.
<i>Expectorate</i> , L.	Foliage, L.	Glaciate, L.
<i>Expedite</i> , L.	Folio, L.	<i>Glandi-fer-ous</i> , L.
<i>Explosive</i> , L.	<i>Fore cast</i> , Dan.	Glomerate, L.
<i>Expulsive</i> , L.	<i>Fore close</i> , L.	Gnomon, Gr.
<i>Extant</i> , L.	Forgery, Fr.	Gormandize, Fr.
<i>Extempore</i> , L.	Fortuitous, L.	Graduate, L.
<i>Extra judicial</i> , L.	<i>Four score</i> , Icel.	Grammar, Gr.
<i>Extra ordinary</i> , L.	Fraction, L.	Granary, L.
<i>Extrinsic</i> , L.	Fracture, L.	<i>Grani-vor-ous</i> , L.
<i>Exuvie</i> , L.	Frangible, L.	Granulous, Fr.
	Fraternal, L.	Graphic, Gr.
Fabric, L.	Fratricide, L.	Gratulate, L.
Fabulous, L.	Fricassee, Fr.	Graze, Sax.
Facetious, Fr.	Friction, L.	Gregarious, L.
Facility, L.	Frigid, L.	Grimace, Fr.
Factory, L.	<i>Fron-di-fer-ous</i> , L.	Grotesque, Fr.
Fallacious, L.	Fructify, L.	Gustation, L.
Fallible, L.	<i>Frugi-fer-ous</i> , L.	Gutteral, L.
Fanatic, L.	Fruition, L.	Gymnastic, Gr.
Fantastic, Gr.	Fugacity, L.	Gyves, W.
Farce, Fr.	Fulminate, L.	
Farinaceous, L.	Fumigate, L.	Halcyon, L.
Farraginous, L.	Furtive, L.	Hallelujah, Heb.
Fastidious, L.	Fusible, L.	Hammock, Sp.
Feasible, Fr.	Futile, L.	Harangue, Fr.
Fecundity, L.		Harlequin, Fr.
Felicitous, L.	Galaxy, Gr.	Harmony, Gr.
Feline, L.	Gamut, Sp.	<i>Harp-si-chord</i> , Fr.
Felon y, Fr.	Gangrene, Fr.	<i>Haut-boy</i> , Fr.
Femoral, L.	Garrulous, L.	Heathenism.
Ferocity, L.	<i>Gastriloquy</i> , Gr.	Hebdomadal, L.
Ferrous, L.	Gelid, L.	Hecatombe, Gr.
Feudal, L.	Germinous, L.	<i>Hemi sphere</i> , Gr.
Filial, L.	<i>Genealogy</i> , Gr.	<i>Hemistic</i> , Gr.
Filtrate, L.	Genesis, Gr.	<i>Heptagon</i> , Gr.
Finance, Fr.	Genu flexion, L.	<i>Heptarchy</i> , Gr.
Finesse, Fr.	Geography, Gr.	Heraldry, Fr.
Fiscal, L.	Geology, Gr.	Heresy, Gr.

Hermit age, Fr.	<i>Im</i> maculate, L.	<i>Invincible</i> , L.
Heterodox, Gr.	<i>Immerse</i> , L.	<i>Irascible</i> , L.
Heterogeneous, Gr.	<i>Im</i> mure, L.	<i>Ire</i> ful, L.
Hexagon, Gr.	<i>Im</i> peccable, L.	<i>Ironic</i> al, Gr.
Hexa meter, Gr.	<i>Im-per-vi-ous</i> , L.	<i>Ir re</i> fragable, L.
Hex angular, G.&L.	<i>Incarcerate</i> , L.	<i>Irrigate</i> , L.
Hiatus, L.	<i>Incar-nate</i> , L.	<i>Isolated</i> , Fr.
Hibernal, L.	<i>Incognito</i> , L.	<i>Isosceles</i> , Gr.
Hierarchy, Gr.	<i>In</i> combustible, L.	<i>Isthmus</i> , Gr.
Hieroglyphic, Gr.	<i>In com</i> press ible, L.	<i>Iterate</i> , L.
Hilarity, L.	<i>In</i> congruous, L.	<i>Itinerant</i> , L.
Hippopotamus, Gr.	<i>In</i> corrupt ible, L.	
Historiographer, Gr.	<i>Incubate</i> , L.	Jehovah, Heb.
History, Gr.	<i>In</i> cumbent, L.	Jejune, L.
Hodiernal, L.	<i>In</i> decorous, L.	Jocular, L.
Homicide, L.	<i>Indent ure</i> , L.	Jovial, L.
Homogeneous, L.	<i>Indigenous</i> , L.	Jubilee, Fr.
Hortatory, L.	<i>Indurate</i> , L.	Judaism.
Horti culture, L.	<i>In ex</i> press ible, L.	Judge, Fr.
Hostility, L.	<i>In</i> extricable, L.	Jugular, L.
Humid ity, L.	<i>In</i> fallible, L.	<i>Juris</i> diction, L.
Hydra, L.	<i>Infanticide</i> , L.	<i>Juris</i> prudence, L.
Hydraulics, Gr.	<i>In</i> flame, L.	<i>Juxta</i> position, L.
Hydrocephalus, Gr.	<i>In</i> flexible, L.	
Hydrography, Gr.	<i>In</i> frangible, L.	Kennel, Fr.
Hydro meter, Gr.	<i>In</i> germinate, L.	Ker chief, Fr.
Hydrophobia, Gr.	<i>In</i> hume, L.	Kidnap <i>per</i> .
Hydrostatic, Gr.	<i>In</i> lapidate, L.	Kilderkin, D.
Hyperbole, Gr.	<i>In</i> nocuous, L.	King <i>dom</i> .
Hyperborean, L.	<i>In</i> noxious, L.	<i>Knap</i> sack, Ger.
Hyper critic al, Gr.	<i>In</i> scribe, L.	Knavery.
Hypocrite, Gr.	<i>In</i> stable, L.	Knight hood.
Hypostasis, Gr.	<i>In</i> tract able, L.	Knowledge.
Hypo thesis, Gr.	<i>Integral</i> , L.	Knuckle.
Hysterics, Gr.	<i>Interdict</i> , L.	
	<i>Interfere</i> , L.	Labial, L.
Ignite, L.	<i>Inter</i> lapse, L.	Labor, L.
<i>Il</i> legal, L.	<i>Inter</i> regnum, L.	Labyrinth, L.
<i>Il</i> licit, L.	<i>Inter</i> scribe, L.	Lacerate, L.
<i>Il</i> logic al, L.	<i>Intolerant</i> , L.	Lachrymal, L.
<i>Il</i> lusive, L.	<i>Intro</i> duce, L.	Laconic, L.
Imbibe, L.	<i>Invective</i> , L.	Lacteous, L.

Lambient, L.	Macerate, L.	Missive, L.
Lamina, L.	Maculate, L.	Mitigate, L.
Lampoon, Fr.	Madrigal.	Mobility, L.
Laminate, L.	Magnetism, L.	Moiety, Fr.
Lapidate, L.	Male diction, L.	Mollify, L.
Larynx, Gr.	Male faction, L.	Monarchy, Gr.
Lassitude, L.	Malignity, Fr.	Monastery, L.
Lateral, L.	Mancœuvre, Fr.	Mono chord, Gr.
Laureate, L.	Manu facture, L.	Monody, Gr.
Legend ary, L.	Manumit, L.	Monologue, Gr.
Legislature, L.	Manu script, L.	Mono syllable, Gr.
Legitimate, L.	Martyr dom, Gr.	Monotony, Gr.
Lenient, L.	Masquerade, Fr.	Muliebrity, L.
Leonine, L.	Massacre, Fr.	Multi-fari-ous, L.
Leprosy, L.	Mathematics, Gr.	Multi form, L.
Lethargy, Gr.	Matricide, L.	Mundane, L.
Lexicographer, Gr.	Matriculation, L.	Musician, Gr.
Lexicon, Gr.	Mausoleum, L.	Mutable, L.
Libation, L.	Maxillary, L.	Mutilate, L.
Libellous, L.	Mechanic, L.	Mutiny, Fr.
Libidinous, L.	Melli-fer-ous, L.	Myrmidon, Gr.
Licentious, L.	Melli-flu-ent, L.	Mystery, Gr.
Ligament, L.	Melody, Gr.	Mythology, Gr.
Ligneous, L.	Mendacity, L.	
Lineage, L.	Mendicant, L.	Naiad, Gr.
Linear, L.	Menial.	Narcotic, Gr.
Liquefy, L.	Mercenary, L.	Narrate, L.
Lithography, Gr.	Mersion, L.	Nasal, L.
Litigious, L.	Metallic, L.	Natal, L.
Local ity, L.	Metaphor, Gr.	Nauseate, L.
Loco motion, L.	Meta phrase, Gr.	Nautic al, L.
Logarithms, Gr.	Meta physics, Gr.	Nebulous, L.
Logic al ly, L.	Meteorology, Gr.	Necromancy, Gr.
Logomachy, Gr.	Metropolis, L.	Nectar, L.
Long evi ty, L.	Michael mas.	Ne-fari-ous, L.
Loquacity, L.	Micro scope, Gr.	Negotiate, Fr.
Lotion, L.	Migration, L.	Nidi-fication, L.
Lubricate, L.	Millennium, L.	Nigrescent, L.
Lunacy, L.	Mineralogy, L. & Gr.	Nocturnal, L.
Lunation, L.	Misanthrope, Gr.	Nomenclature, L.
Lymphatic, L.	Miscellany, L.	Non entity, L.
Lyric al, L.	Miscreant, Fr.	Nonpareil, Fr.

Novel <i>ty</i> , L.	<i>Omni</i> potent, L.	<i>Pedagogue</i> , Gr.
Novice, L.	<i>Omniscient</i> , L.	Pedant, Fr.
Noxious, L.	<i>Omni-vor-ous</i> , L.	Pedestal, L.
<i>Nubi-fer-ous</i> , L.	Onerous, L.	Pedigree.
<i>Nuci-fer-ous</i> , L.	<i>Ontology</i> , Gr.	<i>Pentagon</i> , Gr.
Nucleus, L.	Opaque, Fr.	<i>Pen</i> ultimate, L.
Nudity, L.	<i>Oppugn</i> , L.	Penury, L.
Nugatory, L.	Optic <i>al</i> , Gr.	<i>Per</i> ambulate, L.
Nullify, L.	Option, L.	<i>Perennial</i> , L.
Nullity, L.	Oracle, L.	<i>Perfidy</i> , L.
Naptial, L.	<i>Orient al</i> , L.	<i>Periphery</i> , Gr.
Nursling.	Ornate, L.	<i>Peri</i> phrase, Gr.
Nutritive, L.	<i>Orthoepy</i> , Gr.	<i>Per</i> oration, L.
Nymph, L.	<i>Orthography</i> , Gr.	<i>Perquisite</i> , L.
	<i>Oscilate</i> , L.	<i>Per-vi-ous</i> , L.
<i>Ob</i> duracy, L.	Ossify, L.	Pharmacy, Gr.
Obelisk, L.	<i>Osteology</i> , Gr.	Philippic, L.
Obesity, L.	Ovarious, L.	<i>Philology</i> , Gr.
Oblate, L.	<i>Ovi</i> form, L.	<i>Phle-bo-tomy</i> , Gr.
Oblivion, L.	<i>Oxy-gen</i> , Gr.	Phthisic, Gr.
<i>Ob</i> long, L.		<i>Physiognomy</i> , Gr.
<i>Obloquy</i> , L.	Pagan <i>ism</i> .	Picturesque, Fr.
<i>Ob</i> noxious, L.	<i>Palmi-fer-ous</i> , L.	Pilaster, Fr.
Obscenity, L.	Palm <i>ist-ry</i> , L.	Piscatory, L.
Obsequious, L.	<i>Panegyric</i> , Gr.	Plagiarism, L.
Obsolete, L.	<i>Panoply</i> , Gr.	Plastic, Gr.
<i>Obstinacy</i> , L.	<i>Pantheon</i> , Gr.	Plebetan, L.
<i>Ob</i> streperous, L.	<i>Pantomime</i> , Gr.	Plenary, L.
<i>Obtrude</i> , L.	Papa <i>cy</i> , L.	Polemic, L.
<i>Obtuse</i> , L.	<i>Paradigm</i> , Gr.	<i>Polyglot</i> , Gr.
<i>Occident</i> , L.	<i>Paradox</i> , Gr.	<i>Polygon</i> , Gr.
<i>Occlude</i> , L.	<i>Paragraph</i> , Gr.	<i>Poly</i> theism, Gr.
<i>Octagon al</i> , Gr.	<i>Para</i> phrase, Gr.	Ponder <i>ous</i> , L.
<i>Oct</i> angular, L.	Parietal, L.	Pontiff, L.
Octave, L.	<i>Parody</i> , Gr.	<i>Post</i> script, L.
Octavo, L.	Parricide, L.	Postulate, L.
<i>Octennial</i> , L.	<i>Patriarch</i> , L.	Pragmatic, Gr.
Ocular, L.	<i>Patrician</i> , L.	Precocity, L.
<i>Odori-fer-ous</i> , L.	<i>Patrimony</i> , L.	<i>Prelude</i> , L.
<i>Olfactory</i> , Fr.	Paucity, L.	Presbyter, Gr.
<i>Oligarchy</i> , Gr.	Peccable, L.	<i>Prevaricate</i> , L.
<i>Ominous</i> , L.	<i>Pectoral</i> , L.	Primate, L.

<i>Pro cumbent</i> , L.	<i>Refrigerate</i> , L.	<i>Rustic ate</i> , L.
<i>Prophecy</i> , Gr.	<i>Regicide</i> , L.	→ <i>Ruth ful</i> .
<i>Proselyte</i> , Gr.	<i>Regiment</i> , Fr.	
<i>Proto type</i> , Gr.	<i>Regular ity</i> , L.	<i>Sabre</i> , Fr.
<i>Pugnacious</i> , L.	<i>Re im press ion</i> , L.	<i>Sagacity</i> , L.
	<i>Re iterate</i> , L.	<i>Salad</i> , Fr.
<i>Quadr angular</i> , L.	<i>Re lapse</i> , L.	<i>Salivate</i> , L.
<i>Quadrant</i> , L.	<i>Re lucent</i> , L.	<i>Salmon</i> , L.
<i>Quadrennial</i> , L.	<i>Re migrate</i> , L.	<i>Salt cellar</i> , L.
<i>Quadruple</i> , L.	<i>Reminiscence</i> , L.	<i>Salt petre</i> , L.
<i>Quarto</i> , L.	<i>Remonstrate</i> , L.	<i>Sanative</i> , L.
<i>Querulous</i> , L.	<i>Remunerate</i> , L.	<i>Sanguinary</i> , L.
<i>Quiescent</i> , L.	<i>Re nascent</i> , L.	<i>Sanhedrim</i> , Gr.
<i>Quinqu angular</i> , L.	<i>Renovate</i> , L.	<i>Sapient</i> , L.
<i>Quinquennial</i> , L.	<i>Repartee</i> , Fr.	<i>Sarcasm</i> , L.
<i>Quint essence</i> , L.	<i>Replication</i> , L.	<i>Satellite</i> , L.
<i>Quintuple</i> , L.	<i>Repository</i> , L.	<i>Satisfaction</i> , L.
	<i>Reprieve</i> , Fr.	<i>Saturate</i> , L.
<i>Radical</i> , L.	<i>Reprisal</i> , Fr.	<i>Sceptre</i> , Fr.
<i>Radius</i> , L.	<i>Reprobate</i> , L.	<i>Schedule</i> , L.
<i>Railery</i> , Fr.	<i>Repudiate</i> , L.	<i>Scheme</i> , Gr.
<i>Rapacity</i> , L.	<i>Re pulse</i> , L.	<i>Schism</i> , Gr.
<i>Raspberry</i> .	<i>Requiem</i> , L.	<i>Scholium</i> , L.
<i>Ratio</i> , L.	<i>Rescind</i> , L.	→ <i>Sciagraphy</i> , Gr.
<i>Re animate</i> , L.	<i>Re scribe</i> , L.	<i>Scintillation</i> , L.
<i>Re cantation</i> , L.	<i>Re spire</i> , L.	<i>Scissors</i> , L.
<i>Re capitulation</i> , L.	<i>Re strict</i> , L.	<i>Se cede</i> , L.
<i>Receptive</i> , L.	<i>Re stringent</i> , L.	<i>Seclude</i> , L.
<i>Reciprocate</i> , L.	<i>Resuscitate</i> , L.	<i>Seduce</i> , L.
<i>Recision</i> , L.	<i>Retro grade</i> , L.	<i>Seize</i> , Fr.
<i>Recluse</i> , L.	<i>Retrospect</i> , L.	<i>Semi circle</i> , L.
<i>Recluse</i> , L.	<i>Rhapsody</i> , Gr.	<i>Semi diameter</i> , L.
<i>Recognize</i> , L.	<i>Rhetoric</i> , Gr.	<i>Sensorium</i> , L.
<i>Re coil</i> , Fr.	<i>Rheum</i> , Gr.	<i>Septennial</i> , L.
<i>Re condite</i> , L.	<i>Rhomb oid</i> , Gr.	<i>Septuagint</i> , L.
<i>Recreant</i> , Fr.	<i>Risible</i> , L.	<i>Sergeant</i> , Fr.
<i>Re criminate</i> , L.	<i>Romantic</i> , L.	<i>Sexennial</i> , L.
<i>Rect angular</i> , L.	<i>Roquelaure</i> , Fr.	<i>Sextant</i> , L.
<i>Recti linear</i> , L.	<i>Rostrum</i> , L.	<i>Sieve</i> , Sax.
<i>Re cumbent</i> , L.	<i>Rotund ity</i> , L.	<i>Silicious</i> , L.
<i>Re fraction</i> , L.	<i>Rue ful</i> .	<i>Simony</i> , L.
<i>Re frangible</i> , L.	<i>Ruminant</i> , L.	<i>Sinuous</i> , L.

- Sirius, L.
Stenography, Gr.
 Stiletto, It.
Stereo type, Gr.
Streperous, L.
Sublunary, L.
Suborn, L.
Sub scribe, L.
Succinct, L.
Succumb, L.
Suf fuse, L.
Superficies, L.
Super lunar, L.
Super scribe, L.
Sur cingle, L.
Surreptitious, L.
Suspitation, L.
Sycophant, Gr.
Syllable, Gr.
Syllogism, Gr.
Symbol, Gr.
Symmetry, Gr.
Symphony, Gr.
Synchronism, Gr.
Synod, Gr.
Synonyme, Gr.
Synopsis, Gr.
Syntax, Gr.
Syn thesis, Gr.

Taciturn ity, L.
Talmud, Heb.
Tangent, L.
Tangible, L.
Tantalize, L.
Tanta mount, L. & F.
Tapestry, Fr.
Tart ness, Fr.
Tautology, Gr.
Tautophony, Gr.
Technical, Gr.
Technology, Gr.

Tegument, L.
Telegraph, Gr.
Tele scope, Gr.
Temerity, L.
Tenable, L.
Tension, L.
Tenuity, L.
Termagant, Sax.
Terraqueous, L.
Terrene, L.
Theism, Gr.
Theocracy, Gr.
Theology, Gr.
Theorem, Gr.
Theory, Gr.
Thermo meter, Gr.
Thraldom.
Titillate, L.
Tonsure, L.
Topography, Gr.
Torrid, L.
Tortuous, L.
Tract able, L.
Traduce, L.
Tragedy, L.
Tranquil lity, L.
Transcend, L.
Tran scribe, L.
Tran script, L.
Transfer, L.
Trans fix, L.
Trans form, L.
Trans fuse, L.
Transgress, L.
Transit ion, L.
Translate, L.
Trans lucent, L.
Trans migrate, L.
Transmit, L.
Trans mute, L.
Trans pierce, L.
Tran spire, L.

Trans place, Sax.
Trans plant, L.
Transpert, L.
Transpose, L.
Transude, L.
Trans verse, L.
Trapezium, Gr.
Trapezoid, Gr.
Tri angle, L.
Triennial, L.
Tri lateral, L.
Triphthong, Gr.
Tri syllable, L.
Trium-vir-ate, L.
Truant, Fr.
Tubercle, L.
Tumulose, L.
Turpitude, L.
Tutelage, L.
Tweezers, Fr.
Typo graphic al, Gr.
Tyranny, L.

Ubiquity, L.
Ulcer ate, L.
Ultimate, L.
Ultra marine, L.
Ultra mundane, L.
Umbrage, L.
Umbrella, L.
Umpire.
Uction, L.
Undecagon, L. & Gr.
Under ling.
Under sell.
Under write.
Undulate, L.
Unicorn, L.
Uni form ity, L.
Uni verse, L.
Uni vocal, L.
Un kind ness.

<i>Un law ful.</i>	Ventilate, L.	Voracious ness, L.
<i>Un learn ed.</i>	Ventriloquy, L.	Vouch safe.
<i>Un manage able.</i>	Venture some ly.	Vulgar ism, L.
<i>Un manner ly.</i>	Veracity, L.	Vulnerable, L.
<i>Un popular ity, L.</i>	Verbal ly, L.	
<i>Un pre possessed.</i>	Verberate, L.	Wagon er, Sax.
<i>Un re cover able.</i>	Verbiage, L.	Wake ful ness.
<i>Un satisfy-ing, L.</i>	Verdict, L.	Walk ing staff.
<i>Un season able ness.</i>	Veri-fi-er, L.	Wall flower.
<i>Un sur mount able.</i>	Veri similar, L.	Warden ship, D.
<i>Un translated, L.</i>	Verminate, L.	Wel come ness.
<i>Un warlike.</i>	Vermi-vor-ous, L.	Well wish er.
<i>Un whole some.</i>	Vernacular, L.	West ward ly.
<i>Up right ness.</i>	Versi-fi-er, L.	Wharf age.
<i>Up rising.</i>	Verti go, L.	Where so ever.
<i>Up side down.</i>	Vestibule, L.	Widow hood.
<i>Uranology, Gr.</i>	Veteran, L.	Wife hood.
<i>Use ful ness.</i>	Vex ing ly.	Wind bound.
<i>Use less ness.</i>	Vicarious ly, L.	Wire draw ing.
<i>Usurp ing ly.</i>	Vicar ship, L.	Wist ful ly.
<i>Utter most.</i>	Vice admiral ty.	Witch craft.
<i>Uxori-ous ness, L.</i>	Vice gerent, L.	With draw ing.
	Viceroy, Fr.	With in side.
Vaccine, L.	Vicinage, L.	With stand er.
Vacillate, L.	Victor ess, L.	Wit less ly.
Vacuum, L.	Victuals, Fr.	Wit ling.
Vale diction, L.	View less.	Wolf ish.
Vain glorious ly.	Vignette, Fr.	
Valor ous ly, L.	Vigor ous ness, L.	Xylobalsamum, L.
Value less.	Vincible ness, L.	Xylography, Gr.
Van guard.	Vindicate, L.	
Vanquish er.	Vintage, L.	Yean ling.
Vapor ish, L.	Virility, L.	Year ling.
Variegate, L.	Vitreous ness, L.	Yester day, Sax.
Vassal age, Fr.	Vitrify, L.	Young ling.
Vaticide, L.	Vituperate, L.	Young ster.
Veli-fer-ous, L.	Vivacious, L.	
Velocity, L.	Vocabulary, L.	Zoögraphy, Gr.
Venal ity, L.	Vocative, L.	Zoölogy, Gr.
Vend ible, L.	Voci-fer-ous, L.	Zoöphyte, Gr.
Venison, Fr.	Volubility, L.	Zoöatomy, Gr.
Venom ous ness.	Voluptuous ness, L.	Zymology, Gr.

METHOD OF TEACHING ENGLISH GRAMMAR.

NOUN.

Let the teacher begin with the NOUN, and repeat the *definition*, 'A noun is the *name* of any *person, place, thing, or idea.*' Let him continue repeating the *definition*, at intervals, while the following words are written on the *black-board* : —

Man	Boy	George	Mother	Girl
Boston	City	Town	Europe	State
Book	Chair	Knife	Paper	Door
Virtue	Love	Justice	Weight	Whim.

Then, with a rod or pointer, let him direct the attention of his pupils to *each word* separately. Commencing with the *first*, let him say, What *is* it? Why a *noun*? Is it the *name* of a *person, place, thing, or idea*? Let him pursue the same course with the other words, and the *definition* of a noun will be fully understood.

Let the teacher then say, 'There are *two kinds* of nouns, *common* and *proper*. A *common* noun is a *general* name. A *proper* noun is an *individual* or *particular* name.' Let him continue repeating these *definitions*, at intervals, while the following words are written on the *black-board* : —

Scholar	Father	Mountain	Industry
Teacher	Sister	Pleasure	Gentleman
River	Army	Woman	Wisdom
Carriage	Book	People	Assembly
America	United States	France	Pompey
England	Massachusetts	London	Alps
Washington	Roxbury	Charlestown	Nancy
James	Africa	Penelope	Polk.

Then, with the pointer, let him direct the attention of his pupils to *each word* separately, and ask, What *is* it? Why a *noun*? Which *kind* of a noun? and *why*? In this way, he will soon teach his pupils to distinguish accurately between *common* and *proper* nouns.

Let the teacher then say, 'To nouns belong *number*, *person*, *gender*, and *case*. They have two *numbers*, the *singular* and *plural*. The *singular* number means but *one*; the *plural*, *more than one*.' Let him continue repeating these *definitions*, while the following words are written on the *black-board*: —

Book	Books	Knife	Knives	Man	Men
Boy	Boys	Life	Lives	Ox	Oxen
Cloud	Clouds	Lady	Ladies	Tooth	Teeth
Day	Days	Duty	Duties	Foot	Feet
House	Houses	Box	Boxes	Mouse	Mice
Tree	Trees	Church	Churches	Louse	Lice.

Then, with the pointer, let him direct the attention of his pupils to *each word* separately, ask the *appropriate* questions, and give further *explanations*.

Let the teacher then say, 'Nouns have *three persons*; the *first*, *second*, and *third*. The *first* person denotes the *speaker*. The *second* person denotes the person or thing *spoken to*. The *third* person denotes the person or thing *spoken of* or *about*.' Let him continue repeating these *definitions*, while the following examples are written on the *black-board*: —

The *salutation* of me, *Paul*, with mine own *hand*.

I, *Victoria*, queen of *England*, command you, my *officer*, to commit the *traitor* to *prison*.

John and *Nancy*, come in: I, your *father*, wish to hear your lesson.

My *friend*, you know that a *life* of *pleasure* and *dissipation* is an *enemy* to *health*, *fortune*, and *character*.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*; and ask, What *person* is it of? and *why*? In this way, scholars will soon learn to distinguish the different *persons* of nouns.

Let the teacher then say, 'Nouns are said to have *four distinctions*, with regard to *gender*; the *masculine*, *feminine*, *common*, and *neuter*. The *masculine* gender denotes males; the *feminine* gender, females; the *common* gender, *either* males or females; and the *neuter* gender, *neither* males nor females.' Let him continue repeating these *definitions*, while the following examples are written on the *black-board*: —

Father	Mother	Parent	Paper
Husband	Wife	Friend	Book
Son	Daughter	Child	Bench
Brother	Sister	Cousin	Wind
Man	Woman	Nurse	Cambridge
Boy	Girl	Rival	Mercy
Lord	Lady	Enemy	Pencil
Nephew	Niece	Bird	Lamp
Uncle	Aunt	Guide	Chair.

Then, with the pointer, let him direct the attention of his pupils to *each word* separately ; and ask, What is its *gender* ? and *why* ? In this way, scholars will soon learn to distinguish the different *genders* of nouns.

Let the teacher then say, ' Nouns have *four cases* ; the *nominative*, *possessive*, *objective*, and *vocative*. The *nominative* case is the agent, actor, or doer, or the subject of a verb. The *possessive* case relates to property, possession, or authorship. The *objective* case is the object of an action, or of a relation. The *vocative* case is used in calling a person, or in making a direct address.' Let him continue repeating these *definitions*, while the following examples are written on the *black-board* : —

Charles received a letter from his *sister*.

James and *John* have gone to *school* in *Boston*.

The *school* of *experience* teaches many useful *lessons*.

Food, *clothing*, and *credit*, are the *rewards* of *industry*.

The *scholar's diligence* will secure his *teacher's love*.

A *mother's tenderness* and a *father's care* are *nature's gifts* for *man's advantage*.

My *son*, temper the *vivacity* of *youth* with a proper *mixture* of *serious thought*.

Children, obey your *parents* in the *Lord*.

Boys, come in ; take your *seats*, *girls* ; *George*, speak louder ; listen, *Jane*.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

ARTICLE.

Let the teacher then take the ARTICLE in connection with the *noun*. 'An *article* is a word prefixed to a *noun*, to point it out, and show how far its signification extends. There are two articles, *a* or *an*, and *the*. *A* or *an* is called the *indefinite* article, and agrees with a noun in the *singular* number only. *The* is called the *definite* article, and agrees with nouns, either in the *singular* or *plural* number.' Let him continue repeating these *definitions*, while the following examples are written on the *black-board* :—

<i>A</i> man	<i>The</i> man	<i>The</i> men
<i>A</i> tree	<i>The</i> tree	<i>The</i> trees
<i>A</i> pen	<i>The</i> pen	<i>The</i> pens
<i>A</i> dog	<i>The</i> dog	<i>The</i> dogs
<i>A</i> bush	<i>The</i> bush	<i>The</i> bushes
<i>A</i> horse	<i>The</i> horse	<i>The</i> horses
<i>An</i> apple	<i>The</i> apple	<i>The</i> apples
<i>An</i> orange	<i>The</i> orange	<i>The</i> oranges
<i>An</i> hour	<i>The</i> hour	<i>The</i> hours
<i>An</i> honor	<i>The</i> honor	<i>The</i> honors
<i>An</i> owl	<i>The</i> owl	<i>The</i> owls
<i>An</i> idea	<i>The</i> idea	<i>The</i> ideas.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

ADJECTIVE.

Let the teacher then take the ADJECTIVE in connection with the *noun*. 'An *adjective* is a word added to a *noun*, to describe, qualify, or limit it. Most adjectives are *varied*, so as to express *three degrees* of comparison; the *positive*, *comparative*, and *superlative*. The *positive* degree expresses the simple *quality* of an object; the *comparative* degree *increases* or *lessens* it; and the *superlative* degree *increases* or *lessens* it to the *utmost*.' Let him continue repeating these *definitions*, while the following examples are written on the *black-board* :—

<i>Long</i> lesson	<i>Longer</i> lesson	<i>Longest</i> lesson
<i>Rich</i> man	<i>Richer</i> man	<i>Richest</i> man
<i>Soft</i> apple	<i>Softer</i> apple	<i>Softest</i> apple
<i>Poor</i> hat	<i>Poorer</i> hat	<i>Poorest</i> hat
<i>Safe</i> way	<i>Safer</i> way	<i>Safest</i> way
<i>Loud</i> noise	<i>Louder</i> noise	<i>Loudest</i> noise
<i>Good</i> woman	<i>Better</i> woman	<i>Best</i> woman
<i>Bad</i> road	<i>Worse</i> road	<i>Worst</i> road
<i>Little</i> boy	<i>Less</i> boy	<i>Least</i> boy
<i>Pious</i> man	More <i>pious</i> man	Most <i>pious</i> man
<i>Generous</i> man	Less <i>generous</i> man	Least <i>generous</i> man

One boy received *forty* dollars in *five* months.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

PRONOUN.

Let the teacher then take the PRONOUN. 'A *pronoun* is a word used instead of a *noun*, to avoid the too frequent repetition of the same word. There are *four kinds* of pronouns; the *personal*, *relative*, *interrogative*, and *adjective*. The *personal* pronouns are used instead of *persons*, and invariably represent the *person* of the nouns for which they stand. There are *five personal* pronouns, *I*, *thou* or *you*, *he*, *she*, *it*, with their variations in declension.' Let him continue repeating these *definitions*, while the following examples are written on the *black-board*:—

I love *him* and *you*; but *he* hates *me* and *her*.

You saw *him* and *me*; but *I* did not see *you* or *him*.

Thou canst speak to *him*; but *he* will not speak to *thee*.

He says, *she* is *his* friend; and *she* says, *he* is *her* friend.

We urged *them* to stop with *us*; but *they* declined *our* invitation.

My knowledge of *your* affairs induces *me* to say, *you* are wrong.

They hope that *their* accounts will offset *yours* and *mine*.

Charles lost *his* knife; and John found *it*, and returned *it*.

O *thou*, whose name alone is Jehovah! *Ye* men of Israel!

Example showing the use of a Pronoun.

When Washington had saved *Washington's* country, *Washington* retired to *Washington's* plantation to spend the remainder of *Washington's* life in retirement.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

Let the teacher then say, 'The *relative* pronoun generally relates to some word or phrase going before, which is called the antecedent. The *relative* pronouns are *who*, *which*, and *that*, and sometimes *as*, when it follows *same* or *such*.' Let him continue repeating *this* in the hearing of his pupils, while the following examples are written on the *black-board* :—

The scholar *who* improves his time, sets a good example.

They *who* seek wisdom will find her.

The man *whom* I saw yesterday, is dead.

This is the tree *which* produces no fruit.

The bird *which* sung so sweetly, is flown.

He *that* acts wisely, deserves praise.

Modesty is a quality *that* adorns a woman.

This is the man *whose* brother is dead.

Send him such books *as* will please him.

Participles have the same government *as* their verbs have.

No language is complete, *whose* verbs have not tenses.

This is the friend *whom* I love.

That is the vice *which* I hate.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

Let the teacher then say, 'The *interrogative* pronouns are used in asking questions. They are *who*, *which*, and *what*.' Let him continue repeating *this* in the hearing of his pupils, while the following examples are written on the *black-board* :—

Who are you ?

Whom did you see ?

What is your name ?

What induced you to come ?

Which color is the strongest ?

What news have you ?

Whose books have you ?

Who wrote the letter ?

Which is the best way ?

With *whom* did you come ?

Whose work is that ?

To *whom* did you speak ?

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

Let the teacher then say, 'The *adjective* pronouns are of a mixed nature, having the properties both of pronouns and adjectives. The *adjective* pronouns are divided into *three* classes; the *distributive*, *demonstrative*, and *indefinite*. The *distributive* pronouns are those which denote the persons or things that make up a number, as taken separately and singly. The *demonstrative* pronouns are those which precisely point out the subjects to which they relate. The *indefinite* pronouns are those which express their subjects in an indefinite or general manner.' Let him continue repeating these *definitions*, and, at intervals, make his pupils repeat them after him, while the following examples are written on the *black-board*:

Speak to *each* boy, to *every* girl, to *either* sex, or to *neither* sex.

As *each* is accountable, let *each* speak for himself.

Every person, in *every* condition in life, should do right.

Either of them is good enough, but I shall accept *neither*.

This or *that* man is right.

This is right, and *that* is wrong.

These or *those* men are right.

These are right, and *those* are wrong.

Some man or men; *other* man or men; *any* man or men; *such* man or men; *same* man or men; *one* or *another* man; *all* or *both* men; *all* time or times.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

VERB.

Let the teacher then say, 'A *verb* is a word which *asserts* or *affirms* something of persons or things. There are *three* kinds of verbs; the *active*, *passive*, and *neuter*. Verbs are either *regular* or *irregular*. The *active* verb expresses an *action* which is either *transitive* or *intransitive*. It is *transitive*, when it has an *object* after it, either expressed or implied.

It is *intransitive*, when it has no *object* after it, either expressed or implied.' Let him continue repeating these *definitions*, while the following examples are written on the *black-board* : —

Men *teach* boys.

Boys *train* dogs.

Dogs *chase* cats.

Cats *catch* rats.

Rats *gnaw* cheese.

Cheese *breeds* worms.

Worms *eat* animals.

The child *walks*.

Susan *smiles*.

John *goes* to school.

The boy *runs* swiftly.

The sun *rises* and *sets*.

The moon *shines* brightly.

The bird *flies* away.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

Let the teacher then say, 'The *passive* verb (sometimes called *receptive*) expresses the *suffering* or *receiving* of an action or influence, and asserts that the *nominative case* is the receiver. The *passive* verb is *formed* by adding the *perfect participle* to the auxiliary *be* or *am*, through all its changes of number, person, mode, and tense.' Let him continue repeating these *definitions*, while the following examples are written on the *black-board* : —

Boys *are taught* by men.

Dogs *are trained* by boys.

Cats *are chased* by dogs.

Rats *are killed* by cats.

Cheese *is gnawed* by rats.

Worms *are bred* in cheese.

Animals *are eaten* by worms.

John *was struck* by Charles.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

Let the teacher then say, 'The *neuter* verb expresses neither *action* nor the *reception* of an action, but *being*, or a *state of being*.' Let him continue repeating this *definition*, while the following examples are written on the *black-board* : —

The man *is* dead.

He *was* once alive.

The warrior *sleeps* in the dust.

He *reposes* in the grave.

John *sits* still.

The world *exists*.

The book *lies* on the desk.

The man *becomes* a fool.

The mountain *stands*.

Man's days *are* few.

Then, with the pointer, let him direct the attention of his

pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

Let the teacher then say, 'To verbs belong *person*, *number*, *mode*, and *tense*. They have *three persons*; the *first*, *second*, and *third*; — and *two numbers*, the *singular* and *plural*; — the same as their *agents* or *nominative cases*, with which they agree.' Let him continue repeating this, while the following examples are written on the *black-board*: —

I love them.	We love them.	John whistles.
You love them.	You love them.	Nancy sings.
He loves them.	They love them.	Lions roar.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

Let the teacher then say, 'Verbs have *five modes*; the *indicative*, *imperative*, *potential*, *subjunctive*, and *infinitive*. The *indicative* mood simply *indicates* or *declares* a thing.' The *imperative* mode is used in *commanding*, *exhorting*, or *permitting*. The *potential* mode implies *possibility*, *liberty*, *power*, *will*, or *obligation*. The *subjunctive* mode expresses an action in a *doubtful*, *conditional*, or *supposable* manner. The *infinitive* mode expresses an action in a *general* and *unlimited* manner, without any distinction of *number* or *person*.' Let him continue repeating these *definitions*, and, at intervals, make his pupils repeat them after him, while the following examples are written on the *black-board*: —

The man *works*; the boy *plays*; the dog *barks*; the bell *tolls*.
 Scholars *learn*; girls *dance*; birds *sing*; the ship *sails*.
Depart thou; *mind* ye; *go* in peace.

Come here; *hold* up your head; *speak* out, and *tell* the truth.

I *may* obey, I *can* obey, I *must* obey, the teacher.

I *might*, *could*, *should*, or *would*, obey the teacher.

If he *go*, *acquire* riches, and *have* money; if I *be* right.

If he *were* here; *were* he good; unless he *repent*, &c.

Cease *to do* evil; we have talents *to improve*; let him *go*.

She is *eager to learn*; the question is difficult *to be solved*.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

Let the teacher then say, 'Verbs have *six tenses*; the *present*, *imperfect*, *perfect*, *pluperfect*, *first* and *second future*. The *present* tense represents an action or event as *now* taking place. The *imperfect* tense represents what took place in time *past*, however distant. The *perfect* tense not only refers to what is *past*, but conveys an allusion to the *present* time. The *pluperfect* tense represents an action or event which took place *before* some other past time mentioned. The *first future* tense represents what will take place *hereafter*. The *second future* tense represents what will have taken place, *at* or *before* some future time mentioned.' Let him continue repeating these *definitions*, and, at intervals, make his pupils repeat them after him, while the following examples are written on the *black-board*:—

John *reads* well.

James *spoke* well.

Susan *has recited*.

Nancy *had gone* home.

I *shall see* them again.

We *shall have dined* at one o'clock. *Shall we have dined?* &c.

Does he read well?

Does he speak well?

Has she recited?

Had she gone home?

Shall I see them again?

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully. Let him here explain the *use* and *nature* of *auxiliary verbs*, and also the *difference* between *regular* and *irregular* verbs.

Let the teacher then say, 'The *participle* is a certain form of the verb, and has the nature of a *verb*, an *adjective*, and a *noun*. There are three kinds of participles; the *present*, *perfect*, and *compound perfect*.' Let him continue repeating this, while the following examples are written on the *black-board*:—

Loving, Loved, Having loved;

Being loved, Loved, Having been loved;

Having been loving.

Being informed of the dangers *surrounding* him, he returned home.

Having sought the truth with a *loving* heart, he prized it highly.

Having been deceived, he lost all confidence in others.

Despised and *rejected* by men, he sought retirement.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

ADVERB.

Let the teacher then say, 'An *adverb* is a word used to modify the meaning of a *verb*, *participle*, *adjective*, *preposition*, or another *adverb*.' Let him continue repeating this, while the following examples are written on the *black-board* :—

The bird sings *sweetly*. Henry improves *rapidly*.

Singing *sweetly* and dancing *elegantly*, she is admired.

James is *very* attentive. John is *quite* busy.

The ship sailed *nearly* round the globe.

The boys write *too fast*. Some read *very well*.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

PREPOSITION.

Let the teacher then say, 'A *preposition* is a word which serves to connect words with one another, and to show the *relation* between them. Prepositions generally show the relation between some preceding *verb*, *participle*, or *adjective*, and the *noun* or *pronoun* which they govern in the objective case.' Let him continue repeating these *definitions*, while the following examples are written on the *black-board* :—

John came *from* New York *to* Boston, *on* the rail-road, *in* five hours.

With his friends, *in* a carriage drawn *by* four horses, he went *to* Salem *over* the turnpike *through* Lynn.

The dog ran *about* the yard, *around* the house, *over* the fence, *across* the street, *into* the stable *of* his master.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

CONJUNCTION.

Let the teacher then say, 'A *conjunction* is a word chiefly used to connect sentences, or members of a sentence. Sometimes it connects only words. There are *two kinds* of conjunctions, the *copulative* and the *disjunctive*. The *copulative* conjunction connects and continues the *sense*; but the *disjunctive* conjunction expresses *opposition* of *meaning* in different degrees.' Let him continue repeating these *definitions*, while the following examples are written on the *black-board*:—

Nancy reads well, *and* is a good scholar.

I will go, *if* you accompany me.

You are happy, *because* you are good.

Two, *and* three, *and* four, make nine.

He denied *that* he had made the assertion.

They came with her, *but* returned without her.

He is older *than* she; *and* he should have known better.

You must do it now, *or* all will be lost.

Though he chide me, *yet* will I trust in him.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

INTERJECTION.

Let the teacher then say, 'An *interjection* is a word used to express the passion or emotion of the speaker or writer.' Let him continue repeating this, while the following examples are written on the *black-board*:—

Oh! wretched state!

O death! where is thy sting?

Alas! I fear for life.

Hush! you will wake your father.

Ah! I am ruined.

Fie! cousin Percy.

Then, with the pointer, let him direct the attention of his pupils to *each word* printed in *Italics*, ask the *appropriate* questions, and *explain* the subject fully.

PUNCTUATION

PUNCTUATION is the art of dividing written or printed composition into sentences, or parts of sentences, by the use of points or stops.

Note.—As the rules for punctuation are founded on the grammatical construction of sentences, their application presupposes, on the part of the scholar, a knowledge of the different kinds of phrases, such as *adjunct* or *imperfect* phrases, *incidental* and *appendant* phrases; of members and clauses; and also of *simple*, *compound*, and *complex* sentences. For an explanation of these, see Goldsbury's Grammar, page 86, and Sequel to the Grammar, page 65.

THE COMMA.

The *comma* [,] represents the shortest pause in reading, and the smallest division in written or printed composition.

RULE 1. A *short* simple sentence should not be separated by a comma; as, 'God is love.' 'The sky is blue.' 'The sea is green.' 'The lion is bold.' 'This pleases me.' 'That pleases you.' 'Money is the root of all evil.' 'Truth is the basis of every virtue.' 'Honesty is the best policy.'

Remark.—This rule needs no further illustration. There are a few exceptions to it; as, 'Boys, come in.' 'Take your seats, girls.' 'My son, give me thy heart.' 'Never, no, never, will I submit.'

RULE 2. When a simple sentence is *long*, and the nominative is accompanied with an *inseparable adjunct* of importance, it may admit a comma immediately *before* the verb; as, 'The good taste of the *present age*, is in favor of learning.'

Exercises for the Black-board.

Write and punctuate the following: 'The great end of all human industry is the attainment of happiness.' 'The intermixture of evil in human society serves to exercise the noblest virtues of the human soul.' 'To be diligently employed in the performance of real duties is honorable.' 'To endeavor to work upon the vulgar with fine sense is like attempting to

hew blocks with a razor.' 'One of the noblest of the Christian virtues is to love our enemies.' 'To be totally indifferent to praise or censure is a real defect in character.' 'Their being singled out for excuse on the score of ignorance would imply the withholding forgiveness from others who were better informed.'

RULE 3. When the connection of the different parts of a simple sentence, is interrupted by an *incidental* phrase of importance, a comma must be placed both *before* and *after* the phrase; as, 'Truth, *when reduced to practice*, easily becomes subject to caprice and passion.'

Exercises for the Black-board.

Write and punctuate the following: 'The king, approving the plan, put it into execution.' 'The travellers set out early, and before the close of the day, arrived at the destined place.' 'The work is, in many respects, very imperfect.' 'The pious man, even when persecuted, is a happy man.' 'The prince without further trouble, succeeded.' 'Trials in this stage of our being are the lot of man.' 'Benevolence all will admit is a godlike virtue.' 'Some by being too artful forfeit the reputation of probity: others by being too open are thought to fail in prudence.'

RULE 4. All *incidental words and phrases*, coming between a nominative case and its verb, and not immediately depending upon the nominative, require a comma both *before* and *after* them; as, 'Vices, *like shadows, towards the evening of life*, grow great and monstrous.'

Exercises for the Black-board.

Write and punctuate the following: 'Benjamin West, once President of the Royal Academy in London a native of Springfield, Pennsylvania, was an American by birth.' 'Temperance says a celebrated writer by fortifying the mind and body leads to happiness.' 'Intemperance says the same writer by enervating them ends generally in misery.' 'The teacher being asked among other questions what studies he thought most important for young scholars answered.' 'Fine writing according to Addison, who was himself a fine writer, consists in the expression of natural sentiments.'

RULE 5. All *incidental words and phrases*, like the following, *above all, again, on the contrary, nay, in the next place, in short, once more, first, secondly, formerly, lastly, hence, &c.*, are generally separated from the sentence by a comma.

Exercises for the Black-board.

Write and punctuate the following: 'In general his work is superior to mine.' 'I like above all things a good scholar.' 'Indeed this is most true.' 'Nay it could not be otherwise.' 'At least so it seems to me.' 'At length they took pity on him.' 'I proceed secondly to point out the difference.' 'This is perhaps one of them.' 'He was at last convinced of his error.' 'Besides it may be advantageous to you.' 'Unfortunately he thinks too highly of himself.' 'Nay on the contrary he is very humble.' 'Here every thing is in stir and fluctuation.' 'There all is serene and orderly.'

RULE 6. All words and phrases, repeated for the sake of emphasis, must be separated from the rest of the sentence, by a comma; as, 'Never, no, never, will just Heaven accuse.'

Exercises for the Black-board.

Write and punctuate the following: 'Turn ye turn ye.' 'I will overturn overturn overturn.' 'Woe woe woe to the inhabitants of the earth.' 'Comfort ye comfort ye my people.' 'I shall never submit—never never never.' 'Lend lend your wings.' 'My prize my beauteous prize I will resign.'

RULE 7. All words and phrases, when not standing in regular prosaic order, or when placed in opposition to each other, require commas *after each of them*; as,

'Then lambs, with wolves, shall graze the verdant mead;
And boys, in flowery bands, the tiger lead.'

Exercises for the Black-board.

Write and punctuate the following: 'Vain frivolous and irascible with little sense and with no principle he was almost universally despised.' 'Good men in this frail imperfect state are often found not only in union with but in opposition to the views and conduct of one another.'

'Though deep, yet clear; though gentle, yet not dull;
Strong without rage; without o'erflowing full.'

'Contrasted faults, through all their manners, reign;
 Though poor, luxurious; though submissive, vain;
 Though grave, yet trifling; zealous, yet untrue;
 And even in penance, planning sins anew.'

'Religion dwells, not in the tongue, but in the heart.' 'Even-
 ing is the time to review not only our blessings but our actions.'

RULE 8. An *incidental* word or phrase, introduced to explain another word or phrase, must have a comma both *before* and *after* it; as, 'John, the brother of James, is dead.'

Exercises for the Black-board.

Write and punctuate the following: 'Paul the apostle of the Gentiles was eminent for his zeal and knowledge.' 'The island of Mona now Anglesea was the chief seat of the Druids.' 'Homer the greatest poet of antiquity is said to have been blind.' 'Augustus the Roman emperor was a patron of the fine arts.' 'Constantinople the capital of Turkey is finely situated on the Bosphorus.' 'Cicero was oppressed by a new affliction the death of his beloved Tullia.' 'The butterfly child of the summer flutters in the sun.'

RULE 9. When several words of *any class* succeed each other, a comma should be placed *after each*; as, 'William, Henry, James, and Seth, are good scholars.' 'The father, the mother, and the son, have gone down to the grave.'

Exercises for the Black-board.

Write and punctuate the following: 'In the least insect there are muscles nerves joints veins arteries and blood.' 'The most innocent pleasures are the sweetest the most rational the most affecting and the most desirable.' 'We may advise exhort comfort and entreat the sinner.' 'A youth fearing serving and loving God will be trusted relied upon and esteemed.' 'You should seek after knowledge steadily patiently and perseveringly.' 'The husband wife and children suffered extremely.' 'They took away their furniture clothes and stock in trade.' 'He is alternately supported by his father his uncle and his elder brother.' 'Power and wisdom and goodness shine forth in the works of creation.' 'Reading writing English grammar geography and arithmetic are the

most essential branches of common school education.' 'Food clothing and credit are the rewards of industry.'

RULE 10. Two or more adjectives, belonging to the same noun, should be separated by a comma; as, 'David was a brave, wise, and pious man.' But two adjectives, immediately connected by a conjunction, should not be separated by a comma; as, 'Truth is fair and artless, simple and sincere, uniform and consistent.'

Exercises for the Black-board.

Write and punctuate the following: 'A woman gentle sensible well-educated and religious.' 'Plain honest truth wants no artificial covering.' 'Conscious guilt renders us mean-spirited timorous and base.' 'The apprentice is a very sharp active youth.' 'John is a tall muscular man.' 'A hardy honest peasantry are the glory of an agricultural country.' 'Their indefatigable systematic attention to business claims our admiration and praise.'

RULE 11. When a verb, or any important word necessary to the full meaning of a sentence, is omitted, a comma may supply its place; as, 'From law *arises* security; from security, curiosity; from curiosity, knowledge.' But, in other instances, especially where it would divide the sentence too much, it is better to omit the comma; as, 'No station *is* so high, no power so great, no character so unblemished, as to exempt men from the attacks of rashness, malice, and envy.'

Exercises for the Black-board.

Write, and punctuate when necessary, the following: 'Reading makes a full man; confidence a ready man; and writing an exact man.' 'Passion overcame shame; boldness fear; and madness reason.' 'Chaucer most frequently describes things as they are; Spenser as he wished them to be; Shakspeare as they would be; and Milton as they ought to be.' 'Semiramis built Babylon; Dido Carthage; and Romulus Rome.' 'The Grecians excel in precepts; the Romans in examples.' 'To mourn without measure is folly; not to mourn at all insensibility.' 'Strength and energy distinguish the characters of Homer and Michael Angelo; beauty and propriety those of Virgil and Raphael.' 'The minor longs to be of age, then to

be a man of business, then to make up an estate, then to arrive at honors, then to retire.'

RULE 12. When two words of the same sort, are connected by a conjunction expressed, they must not be separated; as, 'Study expands *and* elevates the mind.' When words are connected in pairs, the pairs only should be separated; as, 'There is a natural difference between merit *and* demerit, virtue *and* vice, wisdom *and* folly.'

Exercises for the Black-board.

Write, and punctuate when necessary, the following: 'Homer and Virgil were excellent poets.' 'Wise and good men are generally respected.' 'The study of history informs and enlarges the mind.' 'Admired and applauded, he became vain.' 'Cicero spoke forcibly and fluently.' 'Is it fancy or fact?' 'Hope and fear, pleasure and pain, diversify our lives.' 'A wise man observes and listens, reads and reflects.' 'Friendship is cool and deliberate, sedate and temperate, steady and discreet.' 'Interest and ambition honor and shame friendship and enmity gratitude and revenge are the prime movers in public transactions.' 'The avaricious man contrives or labors praises or depreciates misleads or overreaches just as his present interest dictates.'

RULE 13. The vocative or independent case, the case absolute, and the infinitive mode absolute, should be separated from the rest of the sentence, by a comma; as, '*My son*, give me thy heart.' '*His father dying*, he succeeded to the estate.' '*To confess the truth*, I was in fault.'

Exercises for the Black-board.

Write and punctuate the following: 'I thank you madam.' 'I am obliged to you ladies.' 'I remain, sir, your obedient servant.' 'Continue, my dear James to make virtue your principal study.' 'Yours is the time my young friends for acquiring virtuous habits.' 'Be seated, gentlemen.' 'Acquire, my children, the habit of doing every thing well.' 'John, come here.' 'Virtue triumphing, man may rejoice.' 'Peace of mind being secured, we may smile at misfortunes.' 'Charles, having been deprived of the help of his tutors, his studies became totally neglected.' 'Virtue abandoned, and conscience

reproaching us, we become terrified with imaginary evils.' 'To say the least, they have betrayed great want of prudence.' 'To enjoy present pleasure, he sacrificed his future ease and reputation.' 'To prevent further altercation, I submit to the terms proposed.'

RULE 14. *Comparative or complex sentences, whose members are short, and sentences connected by relative pronouns, the meaning of whose antecedents is limited to a particular sense, should not be separated by a comma; as, 'Wisdom is better than riches.' 'Give it to the man whom you most esteem.'* But when the complex sentence is *long*, or when the antecedent of the relative is used in a *general sense*, a comma should be placed before the *than*, in the one instance, and before the *relative*, in the other; as, 'Better is a dinner of herbs with love, *than* a stalled ox and hatred with it.' 'There is *no charm* in the female sex, *which* can supply the place of virtue.'

Exercises for the Black-board.

Write, and punctuate when necessary, the following: 'He acted more from caprice than reason.' 'What is sweeter than honey stronger than a lion or hotter than fire?' 'Expect no more from the world than it is able to afford you.' 'The friendships of the world can subsist no longer, than interest cements them.' 'Nothing is more opposed to true enjoyment than indolence.' 'The more a man speaks of himself the less he likes to hear another spoken of.' 'As virtue is its own reward so vice is its own punishment.' 'As the heart panteth after the water-brooks, so doth my soul pant after thee.' 'Self-denial is the sacrifice which virtue must make.' 'The rewards which were promised shall be given.' 'There are witnesses of the fact, which I have mentioned.' 'The man who is faithfully attached to religion, may be relied on with confidence.' 'Behold the emblem of thy state in flowers which bloom and die.' 'No man ever attained lasting fame, who did not contradict the prejudices of popular applause.' 'No man continues long to respect his benefactors, who allows himself freely to talk of their faults.'

Note.—The foregoing rules and exercises are sufficient, perhaps, to suggest to the learner, in ordinary cases, the proper place for inserting the comma. The two following *remarks*,

however, accompanied by examples and exercises, may throw some further light upon the subject.

Remark 1. When a sentence consists of two parts, one depending on the other for sense, a comma should be placed between them; as, 'People are unpolite, *because they are ignorant.*' 'If you would be revenged on your enemies, let your life be blameless.'

Remark 2. Consecutive phrases and clauses, similarly constructed in the same sentence, should be separated from each other by commas; as, 'No station is so high, no power so great, no character so unblemished, as to exempt men from the attacks of malice or envy.'

Exercises for the Black-board.

Write and punctuate the following: 'By the faults of others, wise men correct their own.' 'Neither flatter yourselves, nor permit others, to flatter you.' 'Shame being lost, all virtue is lost.' 'If we would die well, we must live well.' 'While the bridegroom tarried, they all slumbered and slept.' 'The good which men do, is not lost, though often disregarded.' 'Because they are regular, the pleasures of the temperate man are durable.' 'Unless it blossom in the spring, the tree will not bear fruit in autumn.' 'To be wise in our own eyes, to be wise in the opinion of the world, and to be wise in the sight of our Creator, seldom coincide.' 'Human society requires distinctions of property, diversity of conditions, subordination of ranks, and a multiplicity of occupations.' 'Friendship eases and unloads, the mind clears and improves the understanding, animates virtue and good resolutions, and finds employment for our most vacant hours.' 'The astonishing multiplicity of created beings, the wonderful laws of nature, the beautiful arrangement of the heavenly bodies, the elegance of the vegetable world, the operations of animal life, and the amazing harmony of the whole creation, loudly proclaim the wisdom of the Deity.'

THE SEMICOLON.

The *semicolon* [;] is used to separate the parts of a sentence, somewhat less closely connected than those which are separated by a comma.

RULE 1. When the preceding member of the sentence does not of itself give complete sense, but depends on the following clause, and sometimes when the sense of that member would be complete without the concluding one, the semicolon is used; as, 'The wise man is happy, when he gains his own approbation; the fool, when he gains the applause of those around him.'

Exercises for the Black-board.

Write and punctuate the following: 'Do not think yourself perfect for imperfection is natural to humanity.' 'Genius breaks from the fetters of criticism but its wanderings are sanctioned by its majesty and wisdom.' 'Modesty is one of the chief ornaments of youth and it has ever been esteemed a presage of rising merit.' 'Straws swim on the surface but pearls lie at the bottom.' 'This is not what religion requires nor does it enjoin any such observance.' 'Bryant's poems are beautifully composed and I have read them with much pleasure.'

RULE 2. When an example is introduced to illustrate a rule or proposition, the semicolon may be used before the conjunction *as*: thus, 'Prepositions govern the objective case; *as*, She gave the book to him.'

Exercises for the Black-board.

Write and punctuate the following: 'A noun is the name of some person or thing *as*, man.' 'Adjectives qualify nouns *as*, good man.' 'Pronouns are used instead of nouns *as*, he did it.' 'A verb asserts or affirms something *as*, the bell tolls.' 'The nominative case governs the verb in number and person *as*, thou art the man.'

Remark.—Short sentences slightly connected, and a series of clauses having a common difference, are frequently separated by semicolons; *as*, 'Every thing grows old; every thing passes away; every thing disappears.' 'Philosophers assert, that nature is unlimited in her operations; that she has inexhaustible treasures in reserve; that knowledge will always be progressive; and that all future generations will continue to make discoveries, of which we have not the slightest idea.'

Exercises for the Black-board.

Write and punctuate the following: 'The epic poem recites the exploits of a hero tragedy represents a disastrous event comedy ridicules the vices and follies of mankind pastoral poetry describes rural life and elegy displays the tender emotions of the heart.' 'The pride of wealth is contemptible the pride of learning is pitiable the pride of dignity is ridiculous and the pride of bigotry is insupportable.' 'The world is still renewed with fresh life and beauty with a constant succession of trees and plants with a new race of animals with a new generation of men.'

'But who the melodies of morn can tell? —
 The wild brook, babbling down the mountain's side
 The lowing herd the sheepfold's simple bell
 The pipe of early shepherd, dim descried
 In the lone valley echoing far and wide,
 The clamorous horn along the cliffs above
 The hollow murmur of the ocean tide
 The hum of bees the linnet's lay of love
 And the full choir that wakes the universal grove.'

 THE COLON.

The *colon* [:] is used to divide a sentence into two or more parts less connected than those which are separated by a semi-colon, but not so independent as separate, distinct sentences.

RULE 1. When a member of a sentence is complete in itself, but followed by some supplemental remark, or farther illustration of the subject, the colon may be properly employed; as, 'Nature felt her inability to extricate herself from the consequences of guilt: the gospel revealed the plan of divine interposition and aid.'

Exercises for the Black-board.

Write and punctuate the following: 'Study to acquire the habit of thinking no study is more important.' 'Endeavor to excel much may be accomplished by perseverance.' 'There is no mortal truly wise and restless at the same time wisdom

is the repose of the mind.' 'Virtue is too lovely and useful to be immured in a cell the world is the sphere of her action.' 'A friend exaggerates a man's virtues an enemy inflames his crimes.' 'Harbor no malice in thy heart it will be a viper in thy bosom.' 'Do not insult a poor man his miseries entitle him to pity.' 'Do not despise human life it is the gift of God.' 'Be upon thy guard against flattery it is an insidious poison.'

RULE 2. When a semicolon has preceded, or more than one, and a still greater pause is necessary, in order to mark the connecting or concluding sentiment, the colon should be applied; as, 'A Divine Legislator, uttering his voice from heaven; an Almighty Governor, stretching forth his arm to punish or reward; informing us of perpetual rest prepared for the righteous hereafter, and of indignation and wrath awaiting the wicked: these are considerations which overawe the world, which support integrity, and check guilt.'

Exercises for the Black-board.

Write and punctuate the following: 'By doing our duty to God and man by acquiring an humble trust in the mercy and favor of God by cultivating our minds, and properly employing our time and thoughts by correcting all our unreasonable expectations, and in the midst of worldly business, habituating ourselves to calm retreat and serious recollection by such means as these, it may be hoped, that, through the Divine blessing, our days shall flow in a stream as unruffled as the human state admits.'

'Oh! how canst thou renounce the boundless store
Of charms that Nature to her votary yields!
The warbling woodlands, the resounding shore,
The pomp of groves, the garniture of fields
All that the genial ray of morning gilds,
And all that echoes to the song of even
All that the mountain's sheltering bosom shields,
And all the dread magnificence of heaven

Oh! how canst thou renounce and hope to be forgiven!'

Remark.—Dr. Webster seems to be opposed to the use of the colon. He says, 'The colon is of little use; the difference between the colon and semicolon is so small, that the two pauses are frequently confounded, as may be seen in our pres-

ent version of the Proverbs. It is said that a colon should be placed before a quotation; but I consider the use of the semicolon preferable. I conceive the colon might be rejected without injury to the perspicuity of sentences, and punctuation very much simplified by substituting the semicolon and the full point.'

THE PERIOD.

The *period* [.] serves to indicate the end of a sentence which is assertive in its nature, and independent of any following sentence.

RULE 1. When a sentence is complete, and so independent as not to be connected with the one which follows it, a period should be inserted at its close; as, 'Fear God.' 'Honor the patriot.'

Exercises for the Black-board.

Write and punctuate the following: 'Truth is the basis of every virtue It is the voice of reason Let its precepts be religiously obeyed Never transgress its limits Every deviation from truth is criminal Abhor a falsehood Let your words be ingenuous Sincerity possesses the most powerful charm It acquires the veneration of mankind Its path is security and peace It is acceptable to God.'

RULE 2. The period should follow every abbreviated word; as, 'Viz., Mass., Col., Va., Mr., U. S. A., Jos.'

Exercises for the Black-board.

Write and punctuate the following: 'The accident happened at half past nine, A M; and the person died at ten o'clock, P M.' 'The Capt, Col, and Gen, were there.' 'The degrees of A B, A M, M D, LL B, D D, and LL D, were conferred without much discrimination.' 'Geo, Wm, Chas, Eben, Josh, Tim, and Jas, spoke at the exhibition.' 'I have travelled through the States of Mass, Me, Vt, N H, N Y., and S C.' 'The Gov, Lieut Gov, the U S A officers, and many members of the Sen and House of Rep, were in the procession.'

THE INTERROGATION.

The *note of interrogation* [?] shows, that a question is asked by the words to which it is affixed; as, 'How old are you?'

Remark. The interrogative mark should not be used, when the expression denoting inquiry is put in any other form than that of a direct question; as, 'He asked me, why I wept.'

Exercises for the Black-board.

Write and punctuate the following: 'What is civilization Where is it What does it consist in By what is it excluded Where does it commence Where does it end By what sign is it known How is it defined In short, what does it mean' 'What is it Why an adjective What belong to adjectives Can you vary it Is it regularly or irregularly varied What degree is it Why positive, comparative, or superlative With what does it agree and what is the rule' 'I met a man who inquired the way to Boston He wanted to know how many roads there were leading to the city and which was the nearest way'

THE EXCLAMATION.

The *note of exclamation* [!] expresses admiration, wonder, joy, grief, &c., and is also used after invocations and addresses; as, 'My friend! this conduct amazes me!' 'Oh! how happy we shall be!'

Exercises for the Black-board.

Write and punctuate the following: 'Fathers senators of Rome the arbiters of nations to you I fly for refuge.' 'Alas poor Yorick.' 'Hear me, O Lord for thy loving kindness is great.' 'Eternity thou pleasing, dreadful thought' 'A horse a horse my kingdom for a horse' 'What a piece of work is man How noble in reason how infinite in faculties in form and moving, how express and admirable in action, how like an angel in apprehension, how like a god' 'Woe to the traitor, woe' 'Up comrades, up' 'Awake arise or be for ever fallen' 'Step softly speak low make no noise' 'Oh bless the Lord, my soul' 'O God my heavenly Father'

Remark. — The interjection *O* is properly prefixed to an expression in a direct address or *vocative case*; but the interjection *oh* ought never to be so employed. *O* should be used without the mark of exclamation *immediately* after it; but *oh*, sometimes with, and sometimes without it, according to the construction and sense of the passage in which it occurs; as, 'O God!' 'Oh! what a glorious day!' 'Oh that I knew my fate!'

THE DASH.

The *dash* [—] is a straight line, and is used for the purposes specified in the following rules.

RULE 1. The dash may be used with propriety, where the sentence breaks off abruptly; where a significant pause is required; or where there is an unexpected turn in the sentiment; as,

'Here lies the great — False marble! where?
Nothing but sordid dust lies here.'

Exercises for the Black-board.

Write and punctuate the following: 'Was there ever a bolder captain of a more valiant band? Was there ever but I scorn to boast.' 'If you will give your attention, I will show you but stop! I do not know that you wish to see.' 'Then the eye of a child who can look unmoved into that 'well undefiled,' in which heaven itself seems to be reflected?' 'He sometimes counsel takes and sometimes snuff.' 'There was silence not a word was said their meal was before them God had been thanked, and they began to eat.' 'When the poor victims were bayoneted, clinging round the knees of the soldiers; would my friend but I can not pursue the strain of my interrogation.' 'He was too weak, however, to talk he could only look his thanks.' 'The four greatest names in English poetry are almost the first four we come to Chaucer, Spenser, Shakspeare, and Milton.' 'Shall I, who was born, and brought up, in the tent of my father, that most excellent general shall I, the conqueror of Spain and Gaul, and not only of the Alpine nations, but of the Alps themselves shall I compare myself with this half-year captain?'

RULE 2. The dash may be used after a comma or semicolon, between the several clauses of a long sentence, when they constitute a series ; as, 'If acting conformably to the will of our Creator ;—if promoting the welfare of mankind around us ;—if securing our own happiness ;—are objects of the highest moment : then are we loudly called upon to cultivate and extend the great interests of religion and virtue.'

Exercises for the Black-board.

Write and punctuate the following : 'The noble indignation with which Emmett repelled the charge of treason against his country the eloquent vindication of his name and his pathetic appeal to posterity, in the hopeless hour of condemnation all these entered deeply into every generous bosom, and even his enemies lamented the stern policy that dictated his execution.'
 'The poor child of nature beholds God in the star that sinks in beauty behind his lonely dwelling in the sacred orb that flames on him from his midway throne in the flower that snaps in the morning breeze in the lofty pine that defies a thousand whirlwinds in the timid warbler that never leaves his native grove in the fearless eagle whose untired pinion is wet in clouds in the worm that crawls at his feet and in his own matchless form glowing with a spark of that light to whose mysterious source he bends in humble, though blind adoration.'

Remark.—Some writers use the dash instead of the parenthetical marks ; as, 'Every star—if we may judge by analogy—is a sun to a system of planets.' Others use it, where there happens to be an ellipsis of words or phrases ; as, 'What ! *is it only in dreams*, that beauty and loveliness have beamed on me from the human countenance,—*that* I have heard tones of kindness, which have thrilled through my heart,—*that* I have found sympathy in suffering, and a sacred joy in friendship?' Others, again, use it variously, without regard to any rule or principle.

THE HYPHEN.

The *hyphen* [-] is used at the end of a line to unite syllables of the same word, when part is written in one line and part in the next. It is also used to join two words so as to

make one ; as, ' church-yard ; ' and also to keep distinct what should be separate syllables ; as, ' Zo-ology.'

Remark. — The scholar should be very careful to use the hyphen properly. At the end of a line, he should never split or divide a syllable ; and, in forming compound words, he should never use the hyphen where ' good usage ' has made the words to coalesce.

THE PARENTHESIS.

The *parenthetical marks* () are two curved lines, which include a part of a sentence containing some necessary information, or useful remark, but which may be omitted without destroying the sense ; as,

' Know, then, this truth, (enough for man to know,) Virtue alone is happiness below.'

Exercises for the Black-board.

Write and punctuate the following : ' Every planet as the Creator has made nothing in vain is most probably inhabited.' ' If we exercise upright principles and we cannot have them unless we exercise them, they must be perpetually on the increase.' ' Left now to himself malice could not wish him a worse adviser, he resolves on a desperate project.' ' The badness of the times as the vulgar phrase expresses a scene of distress frequently depends more on those who govern the ship, than on the weather.' ' As in riper years all unreasonable returns to the levity of youth ought to be avoided an admonition which equally belongs to both the sexes, still more are we to guard against those intemperate indulgences of pleasure to which the young are unhappily prone.'

' I would not enter on my list of friends
Though graced with polished manners and fine sense,
Yet wanting sensibility, the man
Who needlessly sets foot upon a worm.'

' Let us since life can little more supply
Than just to look about us, and to die
Expatiate free o'er all this scene of man ;
A mighty maze ! but not without a plan.'

THE BRACKET.

Brackets or *crotchets* [], like parenthetical marks, generally include explanatory remarks which do not necessarily belong to the subject, though they may be necessary to a right understanding of it; as, 'It was resolved, that we [the captain and myself] should set out the next morning.'

THE APOSTROPHE.

The *apostrophe* ['] is distinguished from the comma only by being placed above the line; but its uses are altogether different. It is used to abbreviate or shorten a word; as, 'E'er, ne'er, 't was.' It is also used to mark the possessive case of nouns; as, 'The people's rights.'

Exercises for the Black-board.

Write and punctuate the following: 'Lets go in, gentlemen.' 'Thourt a good boy.' 'Thats my teacher.' 'Tis so.' 'Ill do it.' 'Ive lost a day.' 'Im here.' 'Id share it with thee.' 'Theres a mistake about it.' 'Hes always so positive.' 'Twill please me much.' 'Far oer the mountain.' 'Mongst horrid shapes.' 'Whereer the rude and moss-grown beech oercanopies the glade.' 'Moses laws were admirably adapted to the condition of the Jews.' 'Jesus instructions are adapted to all times and conditions.' 'I have been to visit Mr. Jacobs school, in which Sophocles Grammar is used.' 'Blest be the day I scaped the wrangling crew, from Pyrrhos maze and Epicurus sty.'

Remark. — These last examples suppose the scholar to be acquainted with the grammatical use of the possessive case, and the manner of applying the sign.

THE CARET.

The *caret* [^] is used to show where some word or words, letter or letters, which have been left out by mistake, should be inserted; as, 'Jane loves ^{her} studies.' 'Disap^pointments and ^{are} trials [^]often blessings in disguise.'

THE QUOTATION.

Double commas [" "], and sometimes single commas [' '], are used as signs of quotation. These marks include words and passages taken from some other author in his own words; as, "The proper study of mankind is man." Lord Bacon says, that 'knowledge is power.'

Exercises for the Black-board.

Write and punctuate the following: A powerful and unbridled imagination, says Sir Walter Scott, is the author and architect of its own disappointment. Coleridge speaks of imagination as the power which first unsensualizes the mind; and Cecil declares it to be the grand organ whereby truth can make successful approaches to the mind. — In the New Testament, we learn that Jesus said to the Jews, Is it not written in your law, — I said, Ye are gods? — Godwin says, that men should not come too near each other, or touch in too many points. Excessive familiarity is the bane of social happiness. — At my coming in, he said, You and the physician are come too late.

Remark. — The quotation marks, being placed above the line, are easily distinguished from commas; those preceding a quotation are inverted. A quotation contained within another is generally marked by two single commas.

 THE INDEX.

The *index* or *hand* [☞] points to some remarkable passage; as, '☞ All orders promptly attended to.'

 THE PARAGRAPH.

The *paragraph* [¶] denotes the beginning of a new subject, or a sentence not connected with the foregoing. It is seldom used, except in the Scriptures and some old books. It is, also, occasionally employed as a reference.

THE SECTION.

The *section* [§] is used, as in Locke's Essay on the Human Understanding, and in law books, to mark the division of a subject or chapter, into less parts or portions.

THE ELLIPSIS, OR BLANK.

The *ellipsis*, or *blank*, is generally intimated by a succession of asterisks or stars [***], or by a long line or dash [—]. It is used when some letters in a word, or some words in a verse or sentence, are omitted; as, 'The k—g is a most consummate *****.'

THE DIÆRESIS.

The *diæresis* [¨] consists of two points placed over the latter of two vowels which would otherwise make a diphthong, and parts them into two syllables; as, 'Orthoëpy.'

THE BRACE.

The *brace* [⎵] is used in poetry, at the end of a triplet, or three lines which have the same rhyme; and also to connect a number of words with one common term; as,

'The asterisk *, dagger †,	} are used for marginal references.'
Double dagger ‡,	
Parallel lines ,	
Figures and letters,	

From ostentation as from weakness free, }
 It stands like the cerulean arch we see, }
 Majestic in its own simplicity.

USE OF CAPITAL LETTERS.

RULE. — Every sentence should begin with a capital letter; also every line of poetry; all appellations of the Deity; proper names of persons, places, streets, mountains, rivers, lakes,

ships, &c. ; all adjectives derived from proper names ; the first word of every direct quotation ; the titles of books ; the pronoun *I*, and the interjection *O*.

Exercises for the Black-board.

Write the following examples correctly, according to the preceding rule: 'in the flourishing periods of athens and rome, eloquence was power. it was at once the instrument and the spur to ambition. the talent of public speaking was the key to the highest dignities ; the passport to the supreme dominion of the state. the rod of hermes was the sceptre of empire ; the voice of oratory was the thunder of jupiter.'

'no eye beheld when william plunged
young edmund in the stream ;
no human ear, but william's, heard
young edmund's drowning scream.'

'pope, in his universal prayer, calls the lord god almighty, "jehovah, jove, or lord." 'we generally speak of the supreme being as the creator, the governor, the preserver, and the father of mankind.' 'it is difficult to distinguish between a native american and a wellbred englishman.' 'new england and old england are very much alike.' 'among the countries in europe, france and england take the lead. their capitals, paris and london, are two of the finest cities on the other side of the atlantic.' 'were i to travel in europe, i should wish to understand the french, the german, the spanish, and the italian languages.' 'i have seen so much, in books, of paternoster row, of lincoln's inn, of high street, — and read so much in geography, about the red sea, the british channel, the frith of forth, the lake of geneva, the thames, the alps, &c., — and heard so much about their victoria ships and iron steamers, — that, in my own imagination, i have formed a pretty good opinion how all these things look.' 'i have read shakspeare's plays, goldsmith's history, and sheridan knowles' tragedy, virginius.' 'oh! for a closer walk with god!' 'o thou that rollest above, round as the shield of my fathers! whence are thy beams, o sun! thy everlasting light?'

Remark. — It was formerly customary to use capital letters with greater frequency, and with less discrimination, than it is at the present day. And, even now, 'good usage' is some-

what divided. Titles of honor and respect, — words personified, or of primary importance, — are generally begun with capitals; 'His Excellency,' 'His Honor,' 'The Rebellion,' 'The Revolution,' 'Better to sit in Freedom's hall.'

VERSIFICATION.

There are various kinds of poetry which come under the head of Versification; such as the *Epic*, the *Lyric*, the *Dramatic*, &c. These cannot always be easily distinguished. They run into each other, precisely like colors: in their strong tints, they are easily distinguished; but are susceptible of so much variety, and of so many different forms, that we cannot always say where one species ends and another begins.

Epic poetry usually comprises narrations of past scenes and actions. When it describes the exploits of a hero, as noble, brave, and magnanimous, it is called *heroic* poetry.* When it describes the scenes and incidents of rural or country life, it is called *pastoral* poetry. When it is used for the purpose of teaching, and giving moral instruction, it is called *didactic* poetry.

Lyric poetry is adapted to musical instruments, such as the lyre or harp. When fitted to be sung, and employed for devotional purposes, it is called *sacred* poetry. When it consists of plaintive or mournful strains, calculated to produce sorrow, it is called *elegiac* poetry.

Dramatic poetry consists of a historic poem or play, adapted to scenic representation. When fitted to produce mirthful jollity or merriment, it is called *comic* poetry. When it terminates in a disastrous or mournful event, it is called *tragic* poetry. When made up of merry and serious events, it is called *tragi-comic* poetry.

Application.

What are the principal kinds of poetry? Can they always be easily distinguished? Why not? — What is *epic* poetry?

* *Blank-verse* is generally heroic verse of five feet, but always without rhyme.

When is it called *heroic*? When *pastoral*? When *didactic*? — What is *lyric* poetry? When is it called *sacred*? When *elegiac*? — What is *dramatic* poetry? When is it called *comic*? When *tragic*? When *tragi-comic*?

SCANNING.

Scanning is the division of verses into a certain number of *feet*. All poetic feet consist of *two* or *three syllables*, either accented or unaccented. The breve (˘) denotes a *short* quantity, and the hyphen (—) a *long* one. The feet most commonly used in English are the *Trochee*, the *Iambus*, and the *Anapæst*. The other kinds of feet are occasionally introduced for the sake of variety.

POETIC FEET.

Disyllable.

A Trochee,	-	˘
An Iambus,	˘	-
A Spondee,	-	-
A Pyrrhic,	˘	˘

Trisyllable.

A Dactyle,	-	˘	˘
An Amphibrach,	˘	-	˘
An Anapæst,	˘	˘	-
A Tribach,	˘	˘	˘

A METRICAL GAMUT FOR THE TROCHEE.

Tūmtŷ		tūmtŷ		tūmtŷ		tūm,
Tūmtŷ		tūmtŷ		tūmtŷ		tūm,
Tūmtŷ		tūmtŷ		tūmtŷ		tūm,
Tūmtŷ		tūmtŷ		tūmtŷ		tūm.

EXAMPLE OF THE TROCHEE.

Sāfely | through ān | ōthēr | wēek
 Gōd hās | brōught ūs | ōn ōur | wāy;
 Lēt ūs | nōw ā | blēssing | sēek,
 Wāiting | *in his | cōurts tō | dāy, —
 Dāy ōf | āll thē | wēek thē | bēst,
 Emblēm | *ōf ē | tērnāl | rēst.

* Pyrrhic feet.

While wē | sēek sūp | plies ǫf | grāce,
 Through thē | dēar Rē | dēemēr's | nāme,
 Shōw thý | rēcōn | ciling | fāce,
 Take ā | wāy ǫur | sīn ānd | shāme;
 Frōm ǫur | wōrldly | cāres sēt | frēe,
 Māy wē | rēst thīs | dāy īn | thēe.

Hēre wē | cōme thý | nāme tō | prāise;
 Lēt ūs | feel thý | prēsēnce | nēar;
 Māy thý | glōry | mēet ǫur | ēyes,
 While wē | īn thý | hōuse āp | pēar;
 Hēre āf | fōrd ūs, | Lōrd, ā | tāste
 *Ǫf ǫur | ēvēr | lāsting | fēast.

Māy thē | gōspēl's | jōyful | sōund.

Cōnquēr | sinnērs, | cōmfōrt | sāints,
 Māke thē | frūits ǫf | grāce ā | bōund,
 Bring rē | lief frōm | āll cōm | plāints:
 Thūs lēt | āll ǫur | sābbāths | prōve,
 Till wē | join thē | church ā | bōve. *Newton.*

A METRICAL GAMUT FOR THE IAMBUS.

Tītūm | tītūm | tītūm | tītūm,
 Tītūm | tītūm | tītūm;
 Tītūm | tītūm | tītūm | tītūm,
 Tītūm | tītūm | tītūm.

EXAMPLE OF THE IAMBUS.

Whēn āll | thý mēr | cīes, Ō | mý Gōd,
 Mý ris | ing sōul | sūrveys,
 *Trānsport | ēd with | thē vīew | I'm lōst
 In wōn | dēr, lōve, | ānd prāise.

Ūnnūm | bēred cōm | fōrts ōn | mý sōul
 Thý tēn | dēr cāre | bēstōwed,
 Bēfore | mý īn | fānt hēart | cōncēived
 Frōm whōm | thōse cōm | fōrts flōwed.

Tên thōu | sǎnd thōu | sǎnd prēc | ious gifts
 Mý dai | lý thǎnks | ěmplōy;
 Nōr is | thě lēast | ǎ chēer | fūl hēart,
 Thǎt tǎstes | thōse gifts | wíth jōy.

Thróugh ēv' | rý pē | ríod of | mý lifē,
 Thý gōod | nēss I'll | pǔrsue;
 And ǎf | tēr dēath, | in dis | tǎnt wōrlds,
 Thē glō | ríous thēme | rēnēw. *Addison.*

A METRICAL GAMUT FOR THE ANAPÆST.

Títítum | títítum | títítum | títítum,
 Títítum | títítum | títítum;
 Títítum | títítum | títítum | títítum,
 Títítum | títítum | títítum.

EXAMPLE OF THE ANAPÆST.

- *Thě rōse | hǎd bēen wǎshed, | *júst wǎshed | in ǎ shōwer,
 *Whích Mǎ | rý tō ǎn | nǎ cōnveyed;
 *Thě plēn | tíful móist | ūre ěncūm | bēred thě flōwer,
 *And wēighed | dōwn its bēau | tíful hēad.
 *Thě cūp | wǎs ǎll fíllēd, | and thě lēaves | wēre ǎll wēt,
 And it sēemed, | tō ǎ fān | cíful víew,
 *Tō wēep | fōr thě bǔds | ít hǎd lēft | wíth rēgrēt,
 On thě flōur | íshíng bǔsh | whēre ít grēw.
 *Í hǎst | ily sēized | ít, únfit | ǎs ít wǎs
 Fōr ǎ nōse | gǎy, sō dríp | píng and drōwnēd;
 *And swíng | íng ít rǔde | lý, tōo rǔde | lý, ǎlǎs!
 Í snǎppēd | ít — ít fēll | tō thě grōund.
 *And sǔch, | Í ěcláimēd, | is thě pít | ílēs pǎrt,
 *Sōme ǎct | bý thě dēl | ícǎte mǎínd,
 *Rēgǎrd | lēs of wríng | íng and brēak | íng ǎ hēart,
 *ǎlrēad | ý tō sōr | rōw rēsígñēd.

*This ēl | ĕgānt rōse, | hād ĭ shāk | ĕn ĭt lēss,
 Might hāve blōomed | with ĭts ōwn | ĕr āwhīle;
 And thē tēar | thāt ĭs wīped | with ā līt | tlē āddrēss,
 Māy bē fōl | lōwed, pērhaps, | bȳ ā smīle. Cowper.

Application.

What is *scanning*? How many *syllables* are there in a *foot*? How many kinds of feet? and what are they called? Will you describe them? Write on the black-board the *Metrical gamut for the Trochee*; and let all the scholars practise upon it, by repeating it in concert, till they learn the difference between a *long* and a *short* quantity, — an *accented* and an *unaccented* syllable. Then write on the black-board the *Example of the Trochee*; and let them practise in like manner, upon that. Pursue the same course with the *Iambus* and the *Anapæst*. Then take other pieces of poetry, and let the scholars practise upon them. By a little attention to the subject of scanning, the other varieties of *feet* and *measure* may be easily taught. For *rules* determining the *quantity* of syllables, see Goldsbury's 'Sequel,' page 63.

ANALYSIS OF SENTENCES.

The analysis of a sentence consists in dividing it into the several parts of which it is composed, and pointing out their mutual relations. For an explanation of *phrases* and *sentences*, see Goldsbury's 'Grammar,' page 86, and 'Sequel' to the same, page 65.

Every sentence has, at least, one *subject* and one *predicate*. The *subject* is that of which something is affirmed. The *predicate* affirms something of its subject; as, 'Good scholars learn their lessons well.' Here, 'good scholars' is the subject, and 'learn their lessons well' is the predicate.

SUBJECT.

The subject of every sentence is either *grammatical* or *logical*. The *grammatical* subject is either some noun, or

some word or phrase used instead of a noun. The *logical* subject consists of the grammatical subject, with its various modifications; as, '*Scholars of industrious habits* become wise.' Here, 'scholars' is the grammatical, and 'scholars of industrious habits,' the logical subject.

The subject of a sentence is either *simple* or *compound*.

A *simple* subject is a single noun, or a word standing for a noun, either alone or variously modified; as, '*Life* is short;' '*The longest life of man* is short.'

A *compound* subject consists of two or more simple subjects, to which one predicate belongs; as, '*The girls and boys* have recited.'

Note. — It is proper to remark, that words are said to *modify* or *limit* others, when they serve to explain, describe, enlarge, restrict, or otherwise qualify their meaning; and also, that, if the grammatical subject is not modified, it is the same as the logical subject.

PREDICATE.

The predicate, like the subject, is either *grammatical* or *logical*. The *grammatical* predicate is the verb which asserts or affirms something of its subject. The *logical* predicate consists of the grammatical predicate with its various modifications; as, '*The Legislature have elected Daniel Webster to the Senate of the United States.*' Here, 'have elected' is the grammatical, and 'have elected Daniel Webster to the Senate of the United States,' the logical predicate.

The predicate also, like the subject, is either *simple* or *compound*.

A *simple* predicate is one which contains a single finite verb; as, '*The scholar studies.*'

A *compound* predicate consists of two or more simple predicates belonging to the same subject; as, '*The scholar studies and learns.*'

Note. — When the grammatical predicate is not modified, it is the same as the logical predicate.

SIMPLE SENTENCE.

In analyzing a simple sentence, the first thing to be done is to divide it into its *logical subject* and *predicate*.

In analyzing the *logical subject*, the grammatical subject should first be pointed out, then the words which modify or limit it, and then the words which modify or limit them, and so on, till the logical subject is exhausted.

In analyzing the *logical predicate*, the grammatical predicate should first be pointed out, then the words which modify or limit it, and then the words which modify or limit them, and so on, till the logical predicate is exhausted.

COMPOUND SENTENCE.

In analyzing a compound sentence, it should first be resolved into the simple sentences of which it is composed. It should then be analyzed in the manner above described; and the rules for the agreement and government of words should be given.

Example 1.

The analysis of a simple sentence. — ‘A plain understanding is often joined with great worth.’ Here, ‘a plain understanding’ is the logical subject; and ‘is often joined with great worth,’ is the logical predicate.

The grammatical subject is ‘understanding.’ This is modified by ‘plain,’ and limited by ‘a.’

The grammatical predicate is ‘is joined.’ This is modified by ‘often,’ and limited by the phrase ‘with great worth.’ ‘With’ shows the relation between ‘is joined’ and ‘worth.’ ‘Great’ describes ‘worth;’ and ‘worth’ is governed by ‘with.’

Example 2.

The analysis of a compound sentence. — ‘Men of learning are almost always poor, because they do not set their hearts upon riches.’ This sentence is thus resolved into simple sentences. Primary sentence: ‘Men of learning are almost always poor.’ Secondary sentence: ‘They do not set their hearts upon riches.’ The latter sentence depends upon the former; and ‘because’ is the connective.

In the primary sentence, ‘men of learning’ is the logical subject; and ‘are almost always poor,’ the logical predicate.

The grammatical subject is ‘men.’ This is limited by the phrase ‘of learning.’ ‘Of’ shows the relation between ‘men’ and ‘learning;’ and ‘learning’ is governed by ‘of.’

The grammatical predicate is ‘are.’ ‘Almost’ modifies

'always;' 'always' modifies 'poor;' and 'poor' describes 'men.'

In the secondary sentence, 'they' is both the logical and the grammatical subject; and 'do not set their hearts upon riches,' is the logical predicate.

The grammatical predicate is 'do set.' This is modified by 'not,' and limited by 'their hearts,' and by the phrase 'upon riches.' 'Their' is governed by 'hearts,' and relates to 'men.' 'Hearts' is governed by 'do set.' 'Upon' shows the relation between 'do set' and 'riches;' and 'riches' is governed by 'upon.'

Miscellaneous Examples for Practice on the Black-board or Slate.

The school of experience teaches many useful lessons.

A great portion of human evils, is created by ourselves.

Compassion prompts us to relieve the wants of others.

In youth, the habits of industry are most easily acquired.

The spirit of true religion is social, kind, and cheerful.

The contented mind spreads ease and cheerfulness around it.

Opportunities occur daily for strengthening the habits of virtue.

The day was calm, and the scene delightful.

William was respected, because he was upright and obliging.

If greatness flatters our vanity, it multiplies our dangers.

I will submit, for submission brings peace.

The doctor arrived, but he came too late.

Piety and virtue are very becoming in the young.

The fool hath said in his heart, that there is no God.

When a person is idle, he is almost always tempted to do wrong.

Note. — Those who wish to pursue the subject further, are referred to a work, now in press, by Mr. S. S. Greene, a teacher in one of the Boston schools. Not having seen the whole work, I know comparatively little about it, except that it will contain about one hundred and fifty pages, and be accompanied with a chart; but, from my knowledge of its author, I have formed high expectations of it.

METHODS OF TEACHING ARITHMETIC.

THERE are two methods of teaching Arithmetic, — the analytic and the synthetic.

The *analytic* method consists in resolving a compound into its several parts or first principles. It goes into an examination of particulars; and, by a direct application of first principles, it leads to the most important results. This method is sometimes called *induction*. The honor of first introducing it into this country, is due to Warren Colburn, the author of the 'First Lessons.'

The *synthetic* method consists in uniting sundered parts into one whole. It lays down general principles or rules, explains their use, and requires the scholar to follow them implicitly. This method is used for *imparting* knowledge; the analytic method, for *acquiring* it. Both may be used in the same process, to great advantage.

One great error in teaching Arithmetic, has been, and still is, to allow scholars to begin at the wrong place. Instead of requiring them to begin at *numeration*, or even at *addition*, they have frequently been permitted to pass over these first and fundamental principles, and to begin at *multiplication*. The *numeration* and *addition* tables have been almost entirely displaced by the *multiplication* table. Whereas, scholars should always begin at *numeration*, and be made so thoroughly acquainted with the *simple* and *local* value of numbers, as to be able to read any number of figures at first sight. They should then be so thoroughly drilled in the *addition* and *combination* of numbers, as to be able to add up a column of figures with as much ease and readiness, as they can read a line across a page, in plain English. They will then be prepared for the succeeding rules. Every rule, and the reasons on which it is founded, should be thoroughly understood, before proceeding to other rules. In this way, they will become interested in the study, and be prepared to exercise their reason in solving the most difficult questions.

Application.

What two methods are there in teaching arithmetic? — What is the *analytic* method? How does it accomplish its object? What is it sometimes *called*? Who first introduced it into this country? — What is the *synthetic* method? How does it accomplish its object? May these two methods be united in the same process? — What has been an error in teaching arithmetic? Where have scholars commenced the study? Where should they begin? To what extent should they be drilled in *numeration*? — in *addition*? For what will they then be prepared? — Must every rule be understood? — How are scholars to become interested in the study?

NUMERATION.

Numeration teaches how to express the value of numbers by certain characters or figures. All numbers are expressed by the ten following Arabic characters or figures: 0, 1, 2, 3, 4, 5, 6, 7, 8, 9. Any significant figure placed to the left of another, expresses ten times the quantity that it would express, if it occupied the place of the latter. Hence arises the distinction between the *simple* and *local* value of figures.

NUMERATION OF WHOLE NUMBERS.

Hundreds of	1	Dozillions.
Tens of	2	
Units of	3	
Hundreds of	4	Undecillions.
Tens of	5	
Units of	6	
Hundreds of	7	Decillions.
Tens of	8	
Units of	9	
Hundreds of	1	Nonillions.
Tens of	2	
Units of	3	
Hundreds of	4	Octillions.
Tens of	5	
Units of	6	
Hundreds of	7	Septillions.
Tens of	8	
Units of	9	
Hundreds of	1	Sextillions.
Tens of	2	
Units of	3	
Hundreds of	4	Quintillions.
Tens of	5	
Units of	6	
Hundreds of	7	Quadrillions.
Tens of	8	
Units of	9	
Hundreds of	1	Trillions.
Tens of	2	
Units of	3	
Hundreds of	4	Billions.
Tens of	5	
Units of	6	
Hundreds of	7	Millions.
Tens of	8	
Units of	9	
Hundreds of	1	Thousands.
Tens of	2	
Units of	3	
Hundreds of	4	Units.
Tens of	5	
Units of	6	

Application.

Write the *whole numbers* on the black-board, and point them off into periods of three figures each, commencing at

the right hand. Then, with the pointer, direct the attention of the pupils to each period of the numbers, and teach them to enumerate them by *periods*; first from right to left, and then from left to right. When they have learned perfectly the enumeration by periods, teach them to enumerate or fill up each period with *units, tens, hundreds*, of each denomination; and, at the same time, explain the *simple* and *local* value of the figures.

NUMERATION OF DECIMALS.

1	Hundredths.	1	Ten Quintillionths.
2	Tens.	2	Hundred Quintillionths.
3	Units.	3	Sextillionths.
4	Tenth.	4	Ten Sextillionths.
5	Hundredths.	5	Hundred Sextillionths.
6	Thousandths.	6	Septillionths.
7	Ten Thousandths.	7	Ten Septillionths.
8	Hundred Thousandths.	8	Hundred Septillionths.
9	Millionths.	9	Octillionths.
1	Ten Millionths.	1	Ten Octillionths.
2	Hundred Millionths.	2	Hundred Octillionths.
3	Billionths.		
4	Ten Billionths.		
5	Hundred Billionths.		
6	Trillionths.		
7	Ten Trillionths.		
8	Hundred Trillionths.		
9	Quadrillionths.		
1	Ten Quadrillionths.		
2	Hundred Quadrillionths.		
3	Quintillionths.		
4	Ten Quintillionths.		
5	Hundred Quintillionths.		

Application.

Write the table of *decimals* on the black-board, and, for convenience, point them off into periods of three figures each, commencing at the right hand, to express the numerator of the fraction. Then, with the pointer, teach the pupils to enumerate the *decimals* both ways, first *decimally*, from left to right; and then, as in *whole numbers*, from right to left. Then teach them to read them, like whole numbers, pronouncing the name of the last denomination mentioned in the decimal enumeration, for the denominator of the fraction; and, at the same time, explain to them what the denominator of a decimal fraction is, and must always be.

ADDITION.

Take the nine digits, and write them on the black-board in an inverse order, 9, 8, 7, 6, 5, 4, 3, 2, 1, so as to have the smallest figure come on the right, with which to begin the operation. Under each of the nine digits, write the figure 2,

and draw a line underneath. Let the figure 2 be now *added* and *re-added*, both ways, to each of the nine digits, till their *simple combinations* are perfectly learned. Do the same thing with the figure 3, the figure 4, the figure 5, and so on, till all the figures have been *added* and *re-added* to every other figure, and their *simple combinations* are perfectly understood.

Examples.

1.	2.
9 8 7 6 5 4 3 2 1	9 8 7 6 5 4 3 2 1
2 2 2 2 2 2 2 2 2	3 3 3 3 3 3 3 3 3
3.	4.
9 8 7 6 5 4 3 2 1	9 8 7 6 5 4 3 2 1
4 4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5 5
5.	6.
9 8 7 6 5 4 3 2 1	9 8 7 6 5 4 3 2 1
6 6 6 6 6 6 6 6 6	7 7 7 7 7 7 7 7 7
7.	8.
9 8 7 6 5 4 3 2 1	9 8 7 6 5 4 3 2 1
8 8 8 8 8 8 8 8 8	9 9 9 9 9 9 9 9 9

The facility with which these combinations are learned, will depend very much upon the skill of the teacher. In the foregoing examples, the figures increase regularly from right to left, and diminish in the same manner from left to right. Next, without regard to order, from right to left, and *vice versa* from left to right, let the teacher select any two numbers, and require the pupil to give the amount; and so proceed through all the above examples.

Let other examples be given. Let the figures be selected without regard to order, and placed in any order which the teacher chooses.

Examples.

1.

9	8	7	6	5	4	3	2	1
5	8	4	3	9	7	8	5	4

2.

9	4	5	8	7	6	3	5	2
7	6	3	9	8	5	4	9	7

When scholars have taken this *first step*, and learned well all the *simple combinations*, they will be prepared to take another. Let them next be required to write *simple* and *combined* numbers over each other on the black-board. Take, for example, 4 and 5, 14 and 5, 24 and 5, 34 and 5, and so on, to any extent which the teacher chooses.

Example.

5	5	5	5	5	5	5	5	5	5	5
104	94	84	74	64	54	44	34	24	14	4

Let the teacher then direct the attention of his pupils to the right-hand figures, and say, how many are 4 and 5? *Ans.* 9, (a simple combination.)—How many are 14 and 5? *Ans.* 19; because 4 and 5 are 9, and 10 units added, make 19.—How many are 24 and 5? *Ans.* 29, because 4 and 5 are 9, and 20 units added, make 29.—How many are 34 and 5? *Ans.* 39, because 4 and 5 are 9, and 30 units added, make 39.—Pursue the same course with the remaining figures, till their combination is perfectly understood. Then take two other figures, and pursue the same course; and then two others, and so on, till the combination of all the figures is well understood. Great care should be taken to make scholars thoroughly understand the combination of figures,—that any two figures being added to a third, always produce a certain result, which may be known by referring to the simple combination.

Explanation of the Rule.

The rule of addition is founded on the axiom, that 'the whole is equal to the sum of all its parts.' To explain this, let the numbers 675, 325, 246, 156, be decomposed, and their several parts be added.

Operation.

$$\begin{array}{rcl}
 \text{The first is} & 600 + 70 + 5 = & 675 \\
 \text{The second is} & 300 + 20 + 5 = & 325 \\
 \text{The third is} & 200 + 40 + 6 = & 246 \\
 \text{The fourth is} & 100 + 50 + 6 = & 156 \\
 \hline
 \text{The whole is} & 1200 + 180 + 22 = & 1402
 \end{array}$$

Here it will be seen, that the column of units amounts to 22 *units*. The column of tens amounts to 180 *units*, or 18 *tens*. The column of hundreds amounts to 1200 *units*, 120 *tens*, or 12 *hundreds*. But to save the trouble of setting down and adding up so many separate amounts, the left hand figure is carried on, and united immediately with the next column.

One method of proving Addition.

Set the excess of *nines*, in each row of figures, to the right of its row; and if the excess of *nines* in the sum's result, and the column made by setting out the several excesses, are alike, the work is right.

Example.

$$\begin{array}{r|l}
 6 & 7 & 8 & 9 & 6 & 7 & 8 & 9 & 6 & 7 & 8 & 9 & 0 \\
 4 & 5 & 6 & 7 & 8 & 9 & 4 & 5 & 6 & 7 & 8 & 9 & 6 \\
 1 & 2 & 3 & 4 & 5 & 6 & 1 & 2 & 3 & 4 & 5 & 6 & 6 \\
 9 & 1 & 8 & 2 & 7 & 3 & 6 & 4 & 5 & 5 & 7 & 8 & 2 \\
 \hline
 2 & 1 & 7 & 7 & 4 & 8 & 7 & 1 & 2 & 2 & 6 & 1 & 2 & 5
 \end{array}$$

Note.—The figure 9 has a peculiar property, which, except 3, belongs to no other figure, viz. that any number divided by 9, will leave the same remainder as the sum of its figures divided by 9.

Let the following sums be now written on the black-board, and added aloud without the assistance of the teacher; and let the reason of carrying for *tens* be further explained.

1.

1	2	3	4	5	6	7	8	9
2	3	4	5	6	7	8	9	1
3	4	5	6	7	8	9	1	2
4	5	6	7	8	9	1	2	3
5	6	7	8	9	1	2	3	4
6	7	8	9	1	2	3	4	5
7	8	9	1	2	3	4	5	6
8	9	1	2	3	4	5	6	7
9	1	2	3	4	5	6	7	8

2.

7	8	9	7	8	9	7	8	9
8	9	7	8	9	7	8	9	7
9	7	8	9	7	8	9	7	8
4	5	6	4	5	6	4	5	6
5	6	4	5	6	4	5	6	4
6	4	5	6	4	5	6	4	5
1	2	3	4	5	6	7	8	9
9	8	7	6	5	4	3	2	1
1	2	3	4	5	6	7	8	9

SUBTRACTION.

First, let the pupils be exercised in the simple difference of numbers. For this purpose, write the following examples on the black-board.

1.

9	8	7	6	5	4	3
2	2	2	2	2	2	2

2.

9	8	7	6	5	4
3	3	3	3	3	3

3.

9	8	7	6	5
4	4	4	4	4

9	8	7	6
5	5	5	5

5.

9	8	7
6	6	6

6.

9	8
7	7

Let the teacher then direct their attention to each figure in the lower line, in each of the examples, and ask the difference between it and the figure above it. Let the questions be asked, first from right to left, and then from left to right.

Then take the nine digits, and write them on the black-board in an inverse order, 9, 8, 7, 6, 5, 4, 3, 2, 1, so as to have the smallest figure come on the right, with which to begin the operation. Under each of the nine digits, write the figure 2, and draw a line underneath; then the figure 3, and draw a line underneath; and so on, till the examples are completed.

Examples.

$$\begin{array}{r} 1. \\ 987654321 \\ 222222222 \\ \hline \end{array}$$

$$\begin{array}{r} 2. \\ 987654321 \\ 888888888 \\ \hline \end{array}$$

$$\begin{array}{r} 3. \\ 987654321 \\ 444444444 \\ \hline \end{array}$$

$$\begin{array}{r} 4. \\ 987654321 \\ 555555555 \\ \hline \end{array}$$

$$\begin{array}{r} 5. \\ 987654321 \\ 666666666 \\ \hline \end{array}$$

$$\begin{array}{r} 6. \\ 987654321 \\ 777777777 \\ \hline \end{array}$$

$$\begin{array}{r} 7 \\ 987654321 \\ 888888888 \\ \hline \end{array}$$

$$\begin{array}{r} 8. \\ 987654321 \\ 999999999 \\ \hline \end{array}$$

Let the teacher then direct the attention of his pupils to each figure in the lower line, in each of the examples, ask the appropriate questions, and explain the *reason* of borrowing 10, and carrying 1 to pay the debt.

Explanation of the Rule.

The rule of Subtraction is founded on the axiom, that 'the sum of the differences of all the similar parts, is equal to the differences of the whole.' To illustrate this, let the numbers 54326 and 23437 be decomposed, and their several parts be subtracted.

Operation.

$$\text{The first is } 50000 + 4000 + 300 + 20 + 6 = 54326$$

$$\text{The second is } 20000 + 3000 + 400 + 30 + 7 = 23437$$

$$\text{The difference is } 30000 + 0000 + 800 + 80 + 9 = 30889$$

Here it will be seen, that borrowing from a preceding place to increase an upper place, when its correspondent lower place is the largest, is only resolving the upper number into such parts as are each greater than, or equal to, the similar parts of the less number.

We begin at the right hand, and finding that we can not take 7 from 6, we borrow 10 from 20, and add it to 6, which make 16. From 16 we take 7, and set down 9. As 10 are borrowed from 20, there are 10 left. We can not take 30 from 10; we therefore borrow 100 from 300, and add it to 10, making 110, from which we take 30, and set down 80; and so on through the whole.

In borrowing to add to an upper figure or place, instead of considering the next upper figure or place diminished, it has been found convenient to increase the next lower figure or place, which produces the same result.

One method of proving Subtraction.

Cast out the nines from the minuend, and place the excess at the right hand. Then cast out the nines from the subtrahend and remainder, and add their excesses together; and, if the work be right, the excess of the nines in their sum will be the same as the excess of the nines in the minuend.

Example.

$$\begin{array}{r}
 87654893214567 \dots 3, \text{ excess.} \\
 49321987654321 \dots 1, \\
 \hline
 38332905560246 \dots 2, \\
 \hline
 \text{sum } 3, \text{ excess.}
 \end{array}
 \left. \begin{array}{l} \\ \\ \end{array} \right\} \text{excesses.}$$

MULTIPLICATION.

The rule of Multiplication is founded on the principle, that 'the *multiplicand* is taken as many times as there are units in the *multiplier*.' Either of the two numbers may be made the multiplier or multiplicand, and the product will be the same.

To illustrate this principle, let the two numbers 432 and 375 be decomposed, and multiplied together.

Operation.

$$\begin{array}{r}
 \text{Multiplicand } 400 + 30 + 2 = 432 \\
 \text{Multiplier } 300 + 70 + 5 = 375 \\
 \hline
 \begin{array}{r}
 2000 + 150 + 10 = 2160 \\
 28000 + 2100 + 140 = 30240 \\
 120000 + 9000 + 600 = 129600 \\
 \hline
 120000 + 37000 + 4700 + 290 + 10 = 162000
 \end{array}
 \end{array}$$

Here it will be seen, that we multiplied through, first by 5 *units*, then by 7 *tens*, or 70, and then by 300, placing the several products underneath, and adding them up, making the whole product 162000.

Note. — Multiplication may be proved by casting out the nines; and ‘the work will always prove right when it is so; but it will not always be right when it proves so.’

Short methods of Multiplying.

1. When the multiplier is any number of *nines*, annex as many *ciphers* to the right of the multiplicand as there are *nines* in the multiplier; under this *new* multiplicand write the *old* one, units under units, and tens under tens, &c.; and then subtract, and the difference is the true answer.

Example.

Multiply 456789 by 99999.

$$\begin{array}{r}
 45678900000 \\
 456789 \\
 \hline
 45678443211 \text{ Ans.}
 \end{array}$$

2. When the multiplier is 13, 14, 15, 16, 17, 18, 19, place the multiplier at the right of the multiplicand, with the sign of multiplication between them; multiply the multiplicand by the unit figure of the multiplier, removing the product one place to the right of the multiplicand; this product and the multiplicand make the total product.

Example.

$$\begin{array}{r} 76548932456789 \times 13 \\ 229646797370367 \\ \hline \end{array}$$

995136121938257 Ans.

3. When the multiplier is 101, 102, 103, 104, 105, 106, 107, 108, 109, multiply by the unit figure of the multiplier, and remove the product two places to the right of the multiplicand; and add them together for the product.

Example.

$$\begin{array}{r} 123456789123456789 \times 101 \\ 123456789123456789 \\ \hline \end{array}$$

12469135701469135689 Ans.

4. When the multiplier is 21, 31, 41, &c., to 91, multiply by the ten's figure only, of the multiplier, and set the unit figure of the product under the place of the tens, and so on; then add them all together, and their sum is the total product.

Example.

$$\begin{array}{r} 98765431987654321 \times 21 \\ 197530863975308642 \\ \hline \end{array}$$

2074074071740740741 Ans.

METHOD OF TEACHING THE MULTIPLICATION TABLE.

The following is an easy and expeditious method of teaching the multiplication table, and a very successful one to secure the attention of pupils. Let the pupils be placed on opposite sides of the room, facing each other. Let the teacher give out a certain figure, (included in the lesson which they have been required to study,) 4 for instance; and let him direct his pupils on one side to say, in concert, '4 times 1;' to which the pupils on the opposite side should be taught to reply, 'are 4;' and then immediately to put back to the opposite division '4 times 2;' to which they should be made to reply 'are 8;' and then immediately to

put back to the other division '4 times 3;' to which they should reply 'are 12;' and so on, till the lesson is completed. If, in any instance, a wrong answer be given, the true answer should be given by the opposite side, before another figure is given out.

It will be well sometimes to vary this method, by requiring the pupils to put out the figures, while the teacher answers them; and the teacher should frequently answer them wrong, and require his pupils to correct him. This method will be sure to secure attention.

DIVISION.

Division is the reverse of multiplication; and it may be proved by it. To illustrate the principle on which the rule is founded, let the dividend 6868, and the divisor 34, be separated into parts, as follows:—

Operation.

$$\begin{array}{r}
 30+4 \quad 6000+800+60+8 \quad (200+2=202 \text{ Ans.} \\
 \underline{6000+800} \\
 60+8 \\
 \underline{50+8}
 \end{array}$$

Here it will be seen, that 30 is contained in 6000, 200 times. We then multiply the whole divisor 30+4 by 200, which makes 6000+800. These we subtract from the first two terms of the dividend, and nothing remains. We then bring down the other two terms, and proceed in the same manner as before.

ABBREVIATION OF ARITHMETICAL OPERATIONS.

All proportional questions, performed by multiplication and division, such as the rules of Three, single and double, direct and inverse; Interest, Discount, Barter, Loss and Gain, Exchange, Reduction, Multiplication and Division of Fractions, &c., may be abbreviated, and the operation very much shortened.

I. To abbreviate operations in *multiplication* and *division*, draw a perpendicular line, placing the numbers to be multiplied on the right, and the numbers by which you are to divide, on the left. If there be two equal numbers on each side of the line, cross them out, and omit them in the operation. If a number on one side of the line divide a number on the other side, without a remainder, erase both numbers, and substitute, for the larger, the number of times it contains the smaller. Then multiply the remainders together, on the right, for a dividend; and the remainders, on the left, for a divisor.

Example.

Multiply 24 by 12, and divide by 24; then multiply the quotient by 9, and divide the product by 6.

24	24
6	12 2
	9
	18 Ans.

II. To abbreviate operations in *fractions*, draw a perpendicular line, placing all those figures which are to be multiplied together for a numerator or dividend, on the right of the line, and those figures which are to be multiplied together for a denominator or divisor, on the left of the line; also, the numerators of fractions, by which a division is to be made, on the left.

Examples.

1. Multiply $\frac{1}{2}$, $\frac{3}{4}$, $\frac{2}{5}$, $\frac{4}{6}$, $\frac{5}{7}$, $\frac{6}{8}$, together.

2	1
3	2
4	3
5	4
6	5
7	6
7	1 $\frac{1}{2}$ Ans.

Here it will be seen, that equals on each side of the line are crossed out. When no two numbers remain, one on each side of the line, capable of being divided by any one figure,

multiply the figures on the right of the line for a numerator or dividend, and those on the left for a denominator or divisor, and the result will be the answer in the lowest terms of the fraction.

2. Divide $\frac{3}{4}$ of $\frac{7}{8}$ of $\frac{5}{6}$, by $\frac{2}{3}$.

4	3
7	4
8	7
3 9	8
5	6 2
5	2 $\frac{2}{3}$ Ans.

III. To abbreviate the operation of all proportional questions, draw a perpendicular line, placing the sign of the answer on the left, at the top of the line, and that number which is of the kind with the answer on the right, at the bottom; and as this number is greater or less than the answer sought, place the greater or less of the two remaining numbers on the right, and the other on the left, and proceed in all respects as required in Direct or Inverse Proportion; but, if it be a question in Double Proportion, place any two of the same kind, of the remaining numbers, one on the right and the other on the left; according to directions for Direct or Inverse Proportion.

Examples.

1. If 5 men can build a wall in 24 days, in how many days can 15 men build the same?

Days.	5 men.
3 men, 15	24 days. 8
	8 days. Ans.

2. If 4 men can build 400 rods of wall in 36 days, how many rods can 12 men build in 48 days?

Rods.	12 men.
4	48 12 4
3 36	400 rods.
	1600 rods. Ans.

Note.— This method of abbreviating or cancelling proportional terms, has many advantages, and should be well understood, both by teachers and pupils.

CLASSIFICATION IN ARITHMETIC.

In every large district school, there will necessarily be a great variety of studies, and most of the teacher's time will be consumed in listening to the different recitations of his pupils; so that he will have but little time left to give positive, direct instruction, or to do justice to any subject which he pretends to teach. In cases of this kind,—and they are very numerous,—the following method may be adopted to advantage.

Method.

Let all the pupils studying arithmetic be formed into classes, according to their ages, attainments, and abilities; for, unless they are classified in some way, they can not receive systematic instruction. Suppose them to be divided into *three classes*,—one in *Reduction*,—one in *Fractions*,—and one in *Interest*. Let each class have a certain amount of lesson assigned beforehand, to be thoroughly studied, and to be ready at a given time. At the time appointed, let the three classes be called out at once, and, if practicable, placed on different seats,—one class in front of the teacher,—one on his right,—and one on his left; each pupil being provided with his arithmetic, slate, and pencil.

Let the teacher begin with one of the classes,—the class in *Interest*, for instance; and, after questioning them on the principles involved in their lesson, and explaining them fully, let him give them a sum to do, either on their slates, or on the black-board.

Then let the teacher turn to the class in *Fractions*; and, after questioning them, in the same way, on their lesson, and explaining the principles fully, let him give them a sum to do, either on their slates, or on the black-board.

Then let the teacher turn to the class in *Reduction*; and, after questioning them, as above directed, on their lesson, and explaining all the principles involved in it, let him give them a sum to do, either on their slates, or on the black-board.

By this time, the *first division* — the class in *Interest* — have probably performed their sum. Let the teacher now say to this division, *All who have done the sum, show their slates.* At this command, the whole division, if they have performed the operation, will turn their slates about, and present them to the teacher, with a certain inclination favorable for him to see whether the operation is right or wrong. By glancing his eye along the line of slates, he will readily detect an error in the operation, and challenge the individual whose work is supposed to be wrong, requiring him to explain the sum, or tell how he did it. As soon as the challenge is accepted, — and there is no declining it, — every slate is recovered to its former position, and every other scholar in the division is busily engaged in looking after the individual who is attempting to demonstrate the sum. As soon as any one discovers a mistake or a difference in the operation, he raises his hand, and the demonstration is stopped till the point at issue is settled. As soon as this is done, the demonstration proceeds, and, in this way, is carried on to its completion, when the teacher gives out another sum to the division.

Then let the teacher direct his attention to the *second division*, the class in *Fractions*, and repeat the same words as before, *All who have done the sum, show their slates.* The slates being reversed and presented in the manner already described, the teacher glances his eye along over the slates, and then challenges some one, whose work he suspects to be wrong, to demonstrate or explain the sum. As soon as the slates are recovered to their former position, the demonstration proceeds; and every other scholar in the division is watching the operation to detect the errors, if there be any. The question being explained to the satisfaction of all, the teacher gives out another sum to the division.

Then let the teacher direct his attention to the *third division*, the class in *Reduction*, and proceed, in all respects, as above directed. Let this course be pursued with the three divisions, till their lessons are completed. One division, each time, if it be the pleasure of the teacher, may perform the sums on the black-board. This method of procedure will not only save much of the teacher's time, but excite a deeper interest in the minds of his pupils.

MATHEMATICAL DEFINITIONS.

1. A *unit* is a single or individual thing, without regard to its parts.
2. An *integer* is either a unit or a number of units.
3. A *fraction* is any part or parts of a unit.
4. *Factors* are those numbers from the multiplication of which another number is produced.
5. A *product* is that number which is produced by the multiplication of two or more factors.
6. A *multiple* of a number is the product of that number by some integral factor.
7. A *common multiple* is a number which can be measured by two or more numbers.
8. An *even number* is that which can be divided by 2, without a remainder.
9. An *odd number* is that which can not be divided by 2, without a remainder.
10. A *measure* of a number is one which will divide another number, without a remainder.
11. A *common measure* is a number which will divide two or more numbers, without a remainder.
12. A *composite number* is one produced by the multiplication of two or more numbers.
13. A *prime number* is that which can be measured only by itself or by unity; as, 1, 2, 3, 5, 7, 11, 13, 17, 19, 23, &c. Two or more numbers having no common divisor or measure greater than unity, are prime to each other; as, 8, 9, 11, 13, 17, &c.
14. The *aliquot parts* of a number are the parts by which it is measured, or into which it can be divided.
15. A *square number* is the product of a number multiplied by itself.
16. The *square root* is the number which, being multiplied by itself, produces the square number.
17. A *cube* is the product of a number twice multiplied by itself.
18. The *cube root* is the number which, being twice multiplied by itself, produces the cube.
19. *Commensurable numbers* are such as have each the same common divisor.

20. *Incommensurable numbers* are such as have no common divisor.

21. The n th power of a number is the product of n equal factors, — n representing any integral number whatever.

22. The *exponent*, or *index* of a power, is that number by which the power is expressed.

23. The *root* of a power is that number, from the continued multiplication of which a certain number of times into itself, the power is produced.

24. A *perfect number* is that which is equal to all its aliquot parts, divisions, or factors, unity being included.

PROPERTIES OF NUMBERS.

1. The product of an even and an odd number, or of two even numbers, is even.

2. The product of any two odd numbers, is an odd number.

3. The product of any number of odd numbers, is odd.

4. An odd number cannot be divided by an even number, without a remainder.

5. If an odd number measure an even number, it will also measure the half of it.

6. A square number, or a cube number, arising from an even root, is even.

7. If a square number be either multiplied or divided by a number that is not a square, the product or quotient is not a square.

8. If a square number be either multiplied or divided by a square, the product or quotient is a square.

9. The difference between an integral cube and its root, is always divisible by 6.

10. The product, arising from two different prime numbers, can not be a square.

11. The product of no two different numbers, prime to each other, can make a square, unless each of those numbers be a square.

12. Every prime number above 2, is either *one* greater or *one* less than some multiple of 4.

13. Every prime number above 3, is either *one* greater or *one* less than some multiple of 6.

14. Two quantities respectively equal to a third, are equal to each other.

15. The equal powers or roots of equal quantities, are equal.

16. If equal quantities be added to, subtracted from, multiplied or divided by equal quantities, the sums, remainders, products, and quotients, will be respectively equal.

17. The sum or the difference of any two even numbers, is an even number.

18. The sum or difference of two odd numbers, is even.

19. The sum of an even number of odd numbers, is even.

20. The sum or the difference of an even number and an odd number, is odd.

Application.

What is a *unit*? What is an *integer*? Is there any difference between them? Illustrate the subject on the black-board.—What is a *fraction*? What is the difference between an integer and a fraction? Illustrate the subject on the black-board.—What are *factors*? Illustrate the subject on the black-board.—Pursue the same course with the other ‘mathematical definitions,’ and also with ‘the properties of numbers,’ till the whole subject is thoroughly understood.

ARITHMETICAL SIGNS.

1. Two horizontal lines = signify ‘are equal to;’ as 100 cents = 1 dollar.

2. A cross $+$, made by a horizontal and a perpendicular line crossing each other at right angles, signifies ‘added to;’ as $7+5=12$.

3. A horizontal line — signifies ‘subtracted from,’ and shows that the figure following it is subtracted from the figure before it; as, $14-6=8$.

4. An inclined cross $\times$, resembling the letter X, signifies ‘multiplied by;’ as, $4\times 5=20$.

5. A horizontal line $\div$, with a point above and another below it, signifies ‘divided by,’ and shows that the figure before it is divided by the figure after it; as, $9\div 3=6$.

6. Dots placed in the following order :: : signify proportion; as, $2:4::8:16$.

METHOD OF TEACHING GEOGRAPHY.

THE most important part of geography is *topography*, or the relative situation of places. It is in vain to think of learning history or historical geography, without first acquiring a knowledge of topography. This can be best acquired by the use of '*Mitchell's Outline Maps*;' but it may be learned from the common *Atlas*, in connection with the *slate* and the *black-board*.

1. *Map of the World.*

Let the teacher direct the attention of his pupils to the *map of the world*; and, to illustrate the spherical form of the map, let him take an apple, divide it into two equal parts, present the convex surface of both parts to his pupils, and thus show them, that both sides of a globe or sphere can be represented by hemispheres.

Let him then direct their attention to the grand *divisions* of the globe, *land* and *water*. Let him carefully and slowly point out the *limits* of these grand divisions, — the limits of the *continents*, *oceans*, and *countries*; and, while doing this, let him give their different *names*, requiring his pupils to *repeat* them after him, first in *concert*, and then *individually*.

Let him then direct their attention to some of the geographical *definitions*, and point out the subjects on the map. The *cardinal points*, the *circles* dividing the earth into polar *hemispheres* and *zones*, and the lines of *latitude* and *longitude*, should be distinctly pointed out, and their *names* given and explained. These names and explanations should be *repeated* by the pupils, first in *concert*, and then *individually*.

2. *Map of North America.*

Let the teacher direct the attention of his pupils to the *map of North America*; first give its *name*, and require them to *repeat* it after him; then its *boundaries*, and require them to do the same.

Let him then direct their attention to the *capess*, *bays*, *gulfs*, *mountains*, *lakes*, principal *rivers*, and political *divisions*; each of which should be distinctly pointed out, and minutely described. Their *names* should then be given, and their *positions* described, by the pupils, first in *concert*, and then *individually*.

3. *Map of the United States.*

Let the teacher direct the attention of his pupils to the *map* of the *United States*; first give its *name*, and require them to *repeat* it after him; then its *boundaries*, and require them to do the same.

Let him then direct their attention to the *capes, bays, gulfs, mountains, lakes*, principal *rivers*, and the several *States* and *territories*; each of which should be distinctly pointed out, and minutely described. Their *names* should then be given, and their *positions* described, by the pupils, first in *concert*, and then *individually*.

Let this *method of instruction* be pursued upon each of the **OTHER MAPS**, in their order, till the pupils have been over them all. But let it not be supposed, even then, that they have acquired a perfect knowledge of *topography*. Something more is necessary for this purpose. They must be required to review these *maps*, and try their skill at *drawing* on the slate or black-board. This exercise is the best and most successful method of communicating instruction in this interesting study. Having previously studied the *maps* thoroughly, let them now try their skill at *drawing*.

Let the teacher hang up before them the *map* of the *State* in which the school is kept, and where the pupils reside. In an instant, every slate is drawn, and every eye is directed to the *map*. Now commences an interesting exercise. Each pupil sketches upon his *slate*, first the *boundaries*, next the *mountains*, then the *rivers*, and other *landmarks*, upon as large a scale as the slate will admit. When he has *located* the *capital* and *chief towns*, and given *names* to the *mountains* and *rivers*, he has finished his exercise. All the slates are then examined, and each performance is criticised.

Pursue the same course with the *maps of other States*, and of *other countries*, till the pupils have been over the whole globe, and become acquainted with the topography and geography of the earth.

These exercises should be reviewed, at stated periods, by *drawings* upon the black-board. Those pupils who think they have the topography of the country to be described, so clearly in their mind, as to be able to present a drawing of it upon the black-board, should be requested to do it, without the use of the map. Their drawings should then be criticised by the whole class, without the aid of the map.

METHOD OF TEACHING WRITING.

WRITING is an important branch of common school education. It is important to every person in every station and pursuit. Without it, the great business of life could not well be carried on. It opens a channel of communication between different individuals and different nations, connects the human family together, and, in its effects, encircles the globe.

Some have supposed, that a peculiar talent is requisite to become a proficient in the *art of writing*. But it is believed that every person of common abilities, with proper instruction, may become a *good writer*. To attain to considerable skill in this art, a thorough knowledge of the form and proportion of the letters must be distinctly impressed upon the mind, and the power of executing these letters with facility must be acquired. To write well, the pupil must have distinctly painted on his mind the characters which he intends to place on paper; and to execute well, he must acquire the habit of forming his letters nicely and gracefully. But it is a great mistake to let pupils write whenever they please, and just as they please. They will never become good writers in this way. The same order should be observed in this exercise, as in every other. There should be *method*,—there should be *system*; and the pupils should be governed and guided by it. At present, there is no uniform system; and, as the teachers in our common schools are continually changing, the system of instruction, whatever it may be, changes also. The consequence is, that but few pupils become good writers. Good writing must be legible; it must also have some degree of proportion, regularity, and neatness.

Mr. GEORGE W. WINCHESTER, of Hartford, Conn., has published a system of teaching the art of writing on the black-board, which, for economy, simplicity, and beauty, is perhaps unequalled. By it, even an ordinary teacher can impart uniform and scientific instruction with ease, and in the most thorough manner, to a large number of pupils at the same time, by placing himself in such a position as to be seen by them all. Besides, his system will produce perfect uni-

formity in all the schools where it is used; and a change of teachers will not affect the style of writing or the method of instruction.

Until this system, or some other like it, shall be generally introduced, the best recommendation that can be given to teachers, is to exercise their pupils more upon the black-board. This exercise will give them — what is so essential to good writing — the free movement of the arm, the fore-arm, and the fingers. It will increase their skill in the form and proportion of letters, and enable them to execute accurately and promptly the examples which are given them to imitate. Whether they are to have good or bad examples, well or ill arranged, — whether they are to consist of coarse hand or fine, capital letters or figures, — must be left to the skill and taste of their teachers. Nothing more can be reasonably expected of the pupils, than to imitate well the examples which are set them.

MR. WINCHESTER'S METHOD OF TEACHING PENMANSHIP.

Method of Sitting, and of Holding Paper.

The left side should slightly incline to the desk, but never touch it. The left arm should rest on the desk, seven or eight inches from the front edge, and parallel with it, with the fingers on the paper. Care should be taken that the learner does not lean forward while writing, as this position is an obstacle to success, and is highly injurious to the health. The feet should be placed firmly upon the floor, and in the same direction with the slope of the writing. The weight of the body should be supported upon the feet and left arm, and the right one should rest lightly on the desk at least half way to the elbow, and be kept three or four inches from the body. This position gives the writer the perfect command of his right arm. Some teachers permit the learner to incline the right side to the desk, and lean upon the right arm. This position should never be allowed. The book should be placed in front of the right arm, and parallel with the edge of the desk. It should be kept so far from the lower edge of the desk, that the arm will always remain on it half way to the elbow while writing.

Pen-holding.

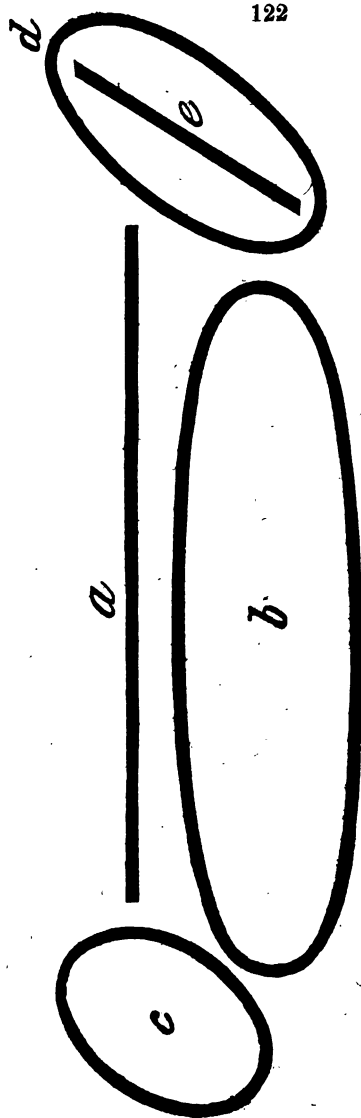
The next thing that requires attention, is the method of holding the pen. It should be held loosely between the thumb and the first and second fingers, about three fourths of an inch from the point. The thumb should be placed on the pen nearly opposite the lower joint on the forefinger. The upper end of the pen-holder should be placed a little forward of the upper joint on the forefinger, and, when properly held, point to the right shoulder. The little finger and the one next it should bend under about an inch, or sufficiently far to permit the hand to be supported on the end of the nails of these two fingers.*

Method of giving Instruction.

A teacher may give instruction to a large number at the same time, by placing himself in such a position that he may be seen by every member of the class. He should then hold the pen as above directed, requiring them to imitate him. This exercise should be continued until every individual can hold the pen correctly. There are three movements in writing:—First, the movement of the arm; second, that of the fore-arm; and third, that of the fingers and their combinations. These movements should be learned while passing through the exercises upon the Muscular Disciplinarian, which is next in order. This is a card with the various movements engraved upon it, over which the learner should pass his pen-holder firmly. This exercise will establish a correct method of holding and using the pen. It will also strengthen the muscles of the hand and arm, and enable the learner to use the pen with the utmost freedom. The use of the Disciplinarian will supersede the necessity of very large writing for beginners. As it is used for an exercise in pen-holding, and learning the various movements, the mind is confined to the exercise until the pen is held correctly, and the various movements become somewhat familiar before it is called to the formation of letters and words. It partially serves the purpose of instructing the mind in the formation of letters, while the hand is receiving the proper discipline, in connection with the exercise upon the chart, which will be alluded to in the proper place. The exercise upon the Disciplinarian should become a daily practice, a few minutes previous to every writing-lesson, until the learner has acquired a perfect command of the hand, and can write with the greatest facility.

* See page 131.

THE MUSCULAR DISCIPLINARIAN.



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Use a very smooth pen-holder, and hold it in the same manner you would if you were writing. *a.* Carry the holder briskly and firmly across the horizontal line forty or fifty times, from left to right; the arm resting on the desk near the elbow, and the hand sliding upon the nails of the little finger and the one next it. *b c* and *d.* Pass over the ovals in the order in which they are lettered forty or fifty times, briskly and firmly from left to right, and then from right to left. *e.* Strike the holder from top to bottom forty or fifty times, bending the fingers freely. *f* and *g.* Pass across these exercises firmly and briskly, in the same manner you would if you were writing them. The pen should not be lifted, and the fingers should be used very freely. Slide the hand along upon the nails of the little finger and the one next it, and rest the arm upon the desk near the elbow.



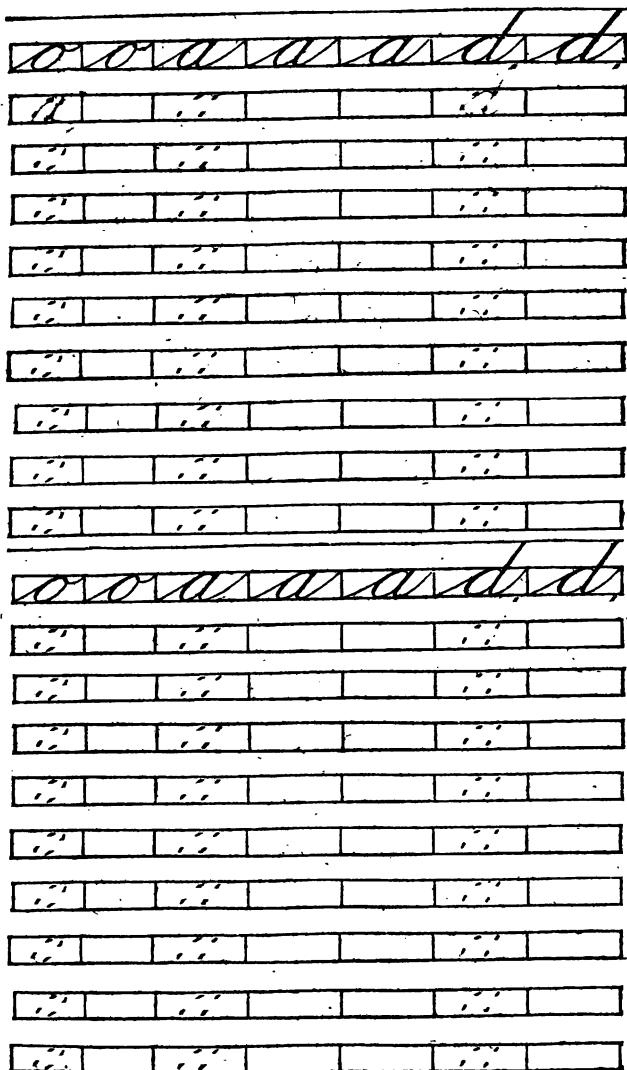
At times, the whole school may receive instruction in the method of sitting, pen-holding, use of Disciplinary, and form of letters; but, in order to teach a class successfully, those of nearly the same attainments should form the class. Scholars should be classed as carefully in writing as in any other branch of education. It will not be taught with entire success until this be done.

After the class have been properly seated, and provided with the Disciplinary, they should pass the pen-holder firmly across the horizontal exercise marked *a*. (See specimen, pages 122, 123.) This is a lateral movement of the arm. The arm should slide lightly across this exercise, from left to right; and the hand be supported upon the nails of the little finger, and the one next it.

The teacher should pass over each exercise first himself, holding the Disciplinary in such a position that the class may see it. When the next exercise is to be given, the teacher may call the attention of the class to him by striking the bell, or by such other means as he may choose. He will then give the next exercise, marked *b*. This is a horizontal oval movement, and brings the muscles of the arm into active exercise. The class continue this movement until *c* is given. This is an oval oblique movement, designed to bring the muscles of the fore-arm, wrist, and fingers, into active exercise. During this exercise, the arm should rest lightly on the desk near the elbow, and the pen-holder be passed briskly over the oval in the same manner that we should form the capital *O*. *d* is similar to the last, only larger, and is used in the same manner. *e* is a straight line in the middle of the oval marked *d*; the holder should be passed briskly over it, from the top to the bottom, with the arm stationary upon the desk. *f* and *g* are movements of the arm and fingers. The under fingers should slip across the paper as a movable support; and this movement of the arm forms the hair-line which connects the parts of the *m* and *u*, while the fingers form the upright parts of the letter. By using the under fingers as a movable support, and sliding them along while writing, the fingers which hold the pen are always opposite the letter we are forming; consequently, the slopes of the letters will be alike. After the exercise has been continued about ten minutes upon the Disciplinary, it may be laid aside until the next lesson, when the writing exercise should be given.

The Primary, and Nos. 1 and 2 of the series of books, are designed for theoretical instruction, accompanying which, is a Chart for every school. This Chart is a fac-simile of the different pages of the Primary and First and Second Books; and it should be suspended before the school in such a situation that every scholar can see it. After the preceding exercise has been discontinued for that lesson, the word or letter that is to be written by the class should be written on the Chart by the teacher, and the method of writing it be clearly explained; after which the copy should be written. The class should proceed with the lesson no faster than it is written upon the Chart; consequently, the whole school are writing the same word at the same time. The class may be called to the next word by striking the bell, or by any other means, when the attention of the school is called to the Chart; at which time the teacher should write the next copy on it. All corrections should be made on the Chart; and it would be well for the teacher to write the words incorrectly, and require the class to make the correction. It will be seen that two objects are gained, while the scholars are passing through the above exercises. While the class are learning to form the letters and words upon the theoretical books, the hand is receiving a daily exercise upon the Disciplinary, that will fit it for the lessons in practical penmanship in the third and fourth books. By referring to the first two books, which are to be used for the lessons described above, it will be seen that there are always two copies alike. The first has dots under it, to be written on, that will give the learner the proper slope, and the place where the turns should be made. The second copy is like the first; but there are no dots to guide the learner, and he is left to try his powers of imitation.

The copy should always be written first on the dots half down the page, in columns; then it should be written in the same manner in the blank space, leaving the lower half of the book blank. (See specimen, page 126.) After the upper half of the book is written, the class should turn to the first page, and write the lower half in the same manner, and with great care. The exercise upon the Disciplinary should never be omitted at the commencement of each lesson, as it is believed to be the only plan that will successfully prepare the hand for business writing, while the mind is at the same time receiving the requisite instruction in the formation of letters.



Half a page of Book 1, as an illustration.

After the exercises have been correctly written on the first and second books, and the proper method of holding and using the pen has been acquired, the learner is prepared for practical penmanship, which is learned by practice upon the third and fourth books. It will be seen that the method of teaching proposed, enables the teacher to instruct a large number in one class, with a certainty of success. It is not only believed, but positively known, that all the requisites of a good penman may be attained by this method of instruction, in a short time compared with the method of teaching pursued in most schools. The strength which the exercise upon the Disciplinarian imparts to the muscles of the hand and arm, enables one to execute with great ease and rapidity. The plan will produce perfect uniformity in all the schools where it is used, and a change of teachers will not affect the style of writing or the method of instruction. A change of teachers, heretofore, has produced a change in the method of instruction and style of writing; consequently, the improvement from one year to another has been hardly perceptible.

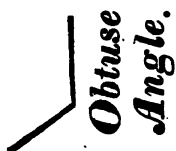
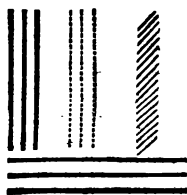
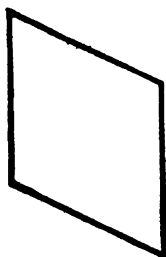
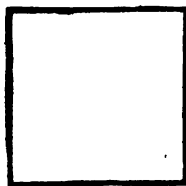
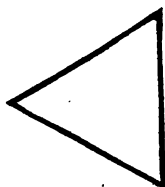
Sentences have been introduced into Nos. 3 and 4 of the series of books, that contain several lines across the page, instead of a single one. The advantage of this plan is, that it enables the learner, while in school, to write a handsome letter, or a bill in a business style, which the former practice of repeating a single line failed to do. There are three essential qualities requisite in business penmanship: legibility, elegance, and expedition. It has been ascertained, by numerous experiments, that every quality of a good penman may be acquired by this method of instruction; that it accomplishes much more by supplying the important requisites heretofore alluded to; and that it effects what the prevalent methods of teaching can not do. The plan of presenting to the mind of the pupil the exact method of making the letter and connecting the words through the medium of the Chart, while at the same time the power of rapid execution is being acquired by training the muscles upon the Disciplinarian, is invaluable. This practice enables the learner to acquire a habit of holding and carrying the pen across the paper correctly and expeditiously, and to keep the hand in the same position in all parts of the word and line. By this process, the hand is kept in an upright position, and the under fingers are used as a movable support, and a habit of holding and carrying the pen

across the paper correctly will be permanently established. When the fingers are used, they should not execute the whole of the writing; but it should be done by the movements of the arm, fore-arm, hand, and fingers. The fingers should form the upward and downward strokes of the letters, while the hair-lines connecting them should be formed by the lateral movement of the arm or fore-arm. The wrist should never touch the desk while executing business writing, and the under fingers should glide along from one letter to another. It has always been noticed, that every expert penman uses the arm and fore-arm as much and as readily as he does the fingers; and that the more rapid the execution, the greater is the use made of the arm. The reason of this is obvious. The muscles of the arm, being much stronger than those of the fingers and thumb, are not so soon wearied, and the movement which is the least fatiguing is readily adopted by those who are in constant practice of the art. The pen should never be lifted in any single word in business writing. The proper position of the body, hand, and pen, are of the utmost importance, and should receive much attention. By pursuing the course indicated, the practice of frequently lifting the pen will be avoided, and strength of muscle with steadiness of hand permanently acquired. The fault of turning the hand to the right is avoided; and freedom, uniformity, and rapidity, are obtained. The arm glides over the paper with little effort, the hand is not soon wearied, and the fingers act with great steadiness and precision. The idea frequently advanced, that writing is merely a mechanical exercise, and requires no effort of the mind, arises from a want of investigation. Handsome letters can never be made on paper until they are formed in the mind; hence it will be seen, that, although the execution of writing is a mechanical exercise, the conception and design is a mental one. Teachers should pay much attention to the early cultivation of taste in writing; and it can commence at no point with greater propriety than where proportion, regularity, and neatness are presented to the eye, and where the mind is at the same time interested in the production of beautiful characters. The examples for imitation should be correctly formed, and free from every stiff appearance. It would be as inconsistent to place imperfect copies before the learner, as it would be to give the student in grammar ungrammatical sentences from which to form his style of composition.

METHOD OF TEACHING DRAWING.

THE importance of 'industry' in the school-room cannot be too strongly recommended to every teacher. This habit insures success in the formation of character, and should therefore be early inculcated. It is a 'panacea' for the evil propensities of the mind, as it puts in motion the physical machinery of man. In the District school, the youngest scholars are usually required to sit 'prim' three fourths of their time, with body erect, hands clasped, or arms folded, and too often upon the 'fair side of a slab,' with no support for their backs or limbs. I will not name the amount of time occupied by the teacher in holding these little creatures mentally and physically in 'durance,' in opposition to the laws of nature and common sense. This practice leads to sluggishness of thought, and indolence of action, unless indeed nature stimulates the child to 'break jail' and parry consequences, by his ingenuity to 'out-general' his keeper, or by *false representations* to deceive his judge. All this sacrifice of moral principle, of time and expense, of teacher and scholar, may be avoided by putting these scholars 'into business.' I know of no employment in the school-room, so well adapted to the eye, the mind, and the hand, as that of DRAWING; and for this purpose the slate, the black-board, and suitable patterns, are an invaluable acquisition.

Choice of figures — diagrams or objects to be drawn — is a desideratum. Simplicity, usefulness, and adaptation, should be the aim of every elementary work. To draw right lines, then to form them into angles, squares, pentagons, hexagons, octagons, &c.—and to draw the circle, the cone, the pyramid, with specimens of nature and art, are labors, not only delightful, but instructive. All the 'prim' time may be thus employed by the scholars, forming habits of industry, improving their powers of imitation, and storing their minds with the principles of natural and mathematical science, — principles of which, for want of this mode of instruction, it is to be

**Obtuse
Angle.****Acute
Angle.****Right
Angle.****Parallel Lines.****Rhombus.****Square.****Triangle.**

feared, too many possess only a superficial knowledge. By this method of training, much is gained and nothing lost.

A remark in point I quote from a distinguished educational gentleman in the city of New York : — ‘ Drawing is extensively taught ; and the children, so far from being impeded in their regular *book exercises*, have improved at least fifty per cent. faster in those exercises than they did previously ; so that drawing upon slates and black-boards, instead of retarding, *greatly*

enhances, the progress of pupils in all their studies.' The preceding plan is recommended to teach children the first lessons in Drawing previous to their using a Drawing Book.

The cut is a specimen of Josiah Holbrook's *Child's First Book* — one of a series of Drawing Books for children published by J. H. Mather & Co., of Hartford, Connecticut.

The first exercises are very plain, and are peculiarly adapted to the black-board. The teacher should draw one of the exercises on the black-board, and then permit the children to copy it upon their slates until it can be correctly drawn. I should commence with the parallel lines, and proceed no faster than the figures can be correctly drawn. This exercise will require but little time of the teacher, and be of great benefit to the children. It will enable him to keep them pleasantly employed, and greatly assist him in governing his school. The exercises should be drawn so large upon the black-board, that they may be seen in all parts of the school-room.

The following engraving exhibits the method of holding the pen. It will also furnish an example for drawing.



METHOD OF TEACHING READING.

THAT reading has not hitherto been correctly taught in common schools, is evident from the fact, that most scholars read very badly, — without appearing to understand the meaning of any thing which they read. This is owing to the want of correct instruction, — to the formation of bad habits, contracted in early life, and to the want of adequate rules, clearly explained, and made intelligible to the minds of the young.

The most ready way to overcome this defect, is to begin with children at a very early period, and to make them read what they do read *well*, — to make them *understand* and *feel* what they read. They should not be allowed to read any piece which they do *not* understand. It would be better, far better, to drill them for a whole week on *one* piece, than to have them read *many* without understanding them. For it is not *how much*, but *how well*, they read, which should be the object of instruction. *Easy* and familiar lessons only should be read, till they can read them *well*, and give the proper expression. The true expression is the object aimed at. As the scholar can have no just idea of the nameless and ever-varying shades of expression, which give life and force to good reading, so it will often be necessary for the teacher and scholar to read over alternately the same piece or paragraph, perhaps, a number of times, till the scholar fully understands its meaning and feels its force.

But, as the great mass of teachers have never studied the art of reading as a science, and know nothing of the principles on which it is founded, how can they be expected to teach correctly? It would be just as reasonable to expect them to teach English grammar without rules, or without a sufficient knowledge of the subject, as correct reading. Skill and success, in both cases, depend on systematic training, founded upon correct rules. Not only are rules essential for the guidance and assistance of teachers and scholars; but acute penetration and judgment, to discover the nice

shades of meaning, as well as taste and feeling to embody and express it.

For a complete system of rules for correct reading and speaking, see Russell and Goldsbury's series of reading books, especially the 'American School Reader,' and 'the Introduction.'

OBJECTS OF READING.

The objects of reading are twofold:—1. To gain information; and, 2. To communicate it to others.

The *first* object may be attained by reading silently to one's self, without using the organs of speech at all; and the best direction that can be given to the silent reader, is to be careful to understand what he reads. If there be any thing which he does not fully comprehend, he should ask some person to explain it to him. If he do not know the meaning of the words, he should consult a dictionary.

The *second* object of reading can be attained only by reading aloud and intelligibly. The object here is to make others understand what is read. And that reading is probably the best, and certainly the most effective, which best enables others, without a book, by the mere hearing of the ear, to understand what is read, and to feel its force. Still it is proper to remark, that there are two kinds of audible reading, the *grammatical* and the *rhetorical*.

Grammatical reading, like that of reading to one's self, regards the sense only of what is read. It merely requires the scholar to read correctly, according to the rules of grammar, but without any emotion or feeling. All he is required to do, is to 'call' his words right, and to read just as he would read *a bill of sale, an invoice of goods, a deed of land, or any other legal instrument.*

Rhetorical reading has a higher object, and calls into action higher powers. It is not applicable to a composition destitute of emotion, for it supposes *feeling*. It does not barely express the thoughts of an author, but it expresses them with the force, variety, and beauty, which feeling demands.

ARTICULATION.

No person can become a good reader or speaker, without first acquiring a clear and distinct articulation. This is a subject of primary importance; and it should be strictly attended to in all our schools. A clear and distinct articulation is always listened to with pleasure; but a mumbling, mouthy, or imperfect utterance is always disagreeable, if not disgusting.

RULE.—Articulate with due force, slowness, and exactness; so that every sound of the voice may be fully and correctly formed, distinctly heard, and perfectly understood.

Exercises in Articulation.

<i>All, ball, fall.</i>	<i>Rap, ran, rag.</i>
<i>Arm, harm, charm.</i>	<i>Tar, tear, slur.</i>
<i>An, and, as.</i>	<i>Sing, hang, rung.</i>
<i>Rare, dare, fare.</i>	<i>Babe, babble, bubble.</i>
<i>Err, erst, earn.</i>	<i>Did, died, dared.</i>
<i>End, ebb, ell.</i>	<i>Gag, giggle, gargle.</i>
<i>In, if, is.</i>	<i>Valve, revolve, vivid.</i>
<i>Eve, eel, heed.</i>	<i>Zone, zany, zest.</i>
<i>Or, orb, cord.</i>	<i>Azure, seizure, measure.</i>
<i>On, off, odd.</i>	<i>Ye, you, yet.</i>
<i>Up, but, tub.</i>	<i>Woe, way, war.</i>
<i>Ooze, moon, pool.</i>	<i>Then, thine, than.</i>
<i>Look, took, boot.</i>	<i>Thin, thick, thank.</i>
<i>Ale, pave, lace.</i>	<i>Joy, jay, june.</i>
<i>Ice, pine, fire.</i>	<i>Pipe, pope, peep.</i>
<i>Old, foal, soul.</i>	<i>Tent, taught,, total.</i>
<i>Our, out, ounce.</i>	<i>Cake, clock, click.</i>
<i>Oil, boy, join.</i>	<i>Fife, fade, fast.</i>
<i>Use, tune, fume.</i>	<i>Cease, cess, assists.</i>
<i>Lull, loll, pull.</i>	<i>He, hail, have.</i>
<i>Maim, mime, mum.</i>	<i>Push, hush, rash.</i>
<i>Nun, nine, noun.</i>	<i>Church, chain, choose.</i>

The foregoing exercises may be introduced upon the black-board, or used in any other way which the teacher chooses. It will be well to distinguish carefully between *simple* and

compound elements, and also between *subtonic* and *attonic* elements. The terms, subtonic and attonic, nearly correspond with *semivowels* and *mutes*.

COMBINATION OF CONSONANTS.

Blame, flame, clear, glow, play, sleep, spleen; brave, creep, drive, free, grow, pray, spread, trust, strike, shroud; small, snow, spar, stay.

Hold, elf, bulk, helm, scalp, hills, else, fault, twelve; aim'd, hums, end, vans, ink, dance, ant; barb, herd, farm, turn, verse, wars, art, curve, curb'd, lurk'd, arm'd, warm'd, first, carv'd; chasm, ris'n, asp, must, hiss'd, stocks, act, rak'd, waft, quaff'd, apt, pip'd, op'n, tak'n, gard'n, riv'n, light'n; whilst, can'st, canst, wouldst, heard'st, arm'dst, turn'dst; able, maple, idle, hurl, disabl'd, brid'ld, ripp'd, world.

PRONUNCIATION.

That pronunciation is correct which is sanctioned by good usage, or custom. Good usage may be regarded as a law. When it varies, as it does in some cases, we are at liberty to follow our own choice. But, when men of learning and taste agree, they establish a rule which is of binding authority. As a standard authority, perhaps we have none better than Mr. Worcester's late 'Critical Dictionary.'

Common Errors in Pronunciation.

The following errors should be carefully studied and corrected. The best method, perhaps, of correcting an error, when it has once become a habit, is to require pupils to repeat, in quick succession, first the *error*, and then the *correction*, till they are made sensible of the error, and are able to correct it.

Alwuz, for alwāys; oall, for āll; ārm, for ārm; āre, for āre; agāin, agān, agin, for again (agēn); rānge, for rānge; āngels, for āngels; ānt, for āunt; bāde, for bāde; chārms, for chārms; dāunt, for dāunt; kerry, for carry; meddle, for medal; ruther,

for rather; sheer, for share; wrop, for wrāp; warter and woter, for wāter; wawmer, for warmer; airliest, for ēarliest; airth, for ēarth; idee, for idea; hāunts, for hāunts; pāss, for pāss.

Aig, for egg; laig, for leg; faish and feesh, for fish; ware, for were; ben, for been (bīn); nōār, for nōr; lōst, for lōst; onder, for under; āice, for ice; hōm, for hōme; sōrce, for sōurce; ile and ōayl, for ōil.

Git, for get; jine, for join; jinte, for joint; instid, for instead; gether, for gather; gineral, for general; ginuīne, for genuine; gloris and glorus, for glorious; hed, for had; heerd, for heard; hurth, for hēarth; hostile, for hostīle; holler, for hollow; histed, for hoisted.

Favorites, for favorītes; feater, for feature; futer, for future; furful, for fearful; foller, for follow; forgit, for forget; fortin, for fortune; feller, for fellow; feels, for fields; furrers, for furrews; frinds, for frīends; faller, for fallow; fopunee, for fourpence; edercate, for educate; entud, for entered; exelunt, for excellent; evry, for every.

Cawn, for corn; chist, for chest; covnunt, for covenant; dēstrict, for district; diaseit, for deceit; deciples, for disciples; cunfined, for confined; cunnected, for connected; cavuns, for caverns; comfut, for comfort; creater, for creature; sullers, for cellars.

Curus, for curious; crederlous, for credulous; churful, for cheerful; culter, for culture; centry, for century; ketch, for catch; bile, for boil; beyend, for beyond; buddy, for body; beller, for bellow; buanets, for bonnets; bruthren, for brethren; bawn, for born; borrer, for borrow; arrer, for arrow; actooal, for actual; annoal, for annual; ameeble, for amiable; āfter, for āfter.

Kittles, for kettles; leeter, for lecture; mixer, for mixture; medders, for meadows; momunt, for moment; monemunt, for monument; meller, for mellow; nater, for nature; natteral and natooral, for natural; native, for natīve; narrer, for narrow.

Othuz, for others; onwud, for onward; pint, for point; picter, for picture; pison, for poison; perpetual and perpetooal, for perpetual; pered, for period; poperlar, for popular; posters, for postures; paster, for pasture; pumitted, for permitted; piller, for pillow; rupter, for rupture; rapter, for rapture.

Spere, for sphere; sut, for soot; shetter, for shutter; swaller, for swallow; skerce, for scarce; stawms, for storms; sorrers,

for sorrows; shaller, for shallow; stiddy, for steady; spile, for spoil; sarch, for search; salitary, for salutary; shet, for shut; sperit, for spirit; sitooated, for situated; sech, for such; shawtly, for shortly; supprise, for surprise; sussiety, for society; slippry, for slippery; sheppud, for shepherd; shadders, for shadows.

Tribit, for tribute; talunts, for talents; tremenduous, for tremendous; toomultooous, for tumultuous; turberlunt, for turbulent; travler, for traveller; torter, for torture.

Valuble, for valuable; voilent, for violent; verder, for verdure; varus, for various; venter, for venture; victry, for victory; virtoos, for virtues; vess'l, for vessel.

Wuth, for worth; winder, for window; widder, for widow; wawble, for warble; wilely, for wildly; yaller, for yellow; taken, for tak'n; broken, for brok'n; spoken, for spok'n; open, for op'n.

Acs, for acts; accoss, for accosts; bustin, for bursting; blevin, for believing; bouns, for bounds; bease, for beasts; close, for clothes; clus, for close; comprehens, for comprehends; directly, for directly; driffs, for drifts; consiss, for consists; cosly, for costly; contrass, for contrasts.

Exiss, for exists; elemense, for elements; exussise, for exercise; foress, for forests; fust, for first; follorn, for forlorn; feass, for feasts; foïrrard, for forward; groun, for ground; guess, for guests; gose, for ghosts; hosses, for horses; hans, for hands; husban, for husband.

Jest and just, for just; kep, for kept; lugsury, for luxury; lisless, for listless; leff, for left; liffs, for lifts; mothuz, for mothers; munz, for months; mose, for most; miss, for mists; perfectly, for perfectly; presenly, for presently; preese, for priests; pose, for posts; pouns, for pounds; prospecks, for prospects; respecks, for respects.

Sawr, for saw; stockins, for stockings; soffly, for softly; sixc, for sixth; tempest, for tempests; thousn, for thousand; tracks, for tracts; thusty, for thirsty; wishin, for wishing; wins, for winds.

The preceding are but specimens of the numerous errors which daily occur in common school reading. To avoid these and similar errors, the elementary sounds, simple and compound, and their combinations in syllables and words, should be frequently and carefully repeated. Let the teacher make

such a use of the foregoing examples as, in his judgment, will secure a correct pronunciation of words. It would be well, also, to require scholars to read a few lines of every lesson backwards, so as to prevent rapidity of utterance, and to secure attention to exactness in the formation of sounds.

EXERCISES ON FORCE.

Half whisper.

‘Step softly! — All’s hushed as midnight, yet.’

Subdued force.

‘Pale mourned the lily, when the rose had died.’

Gentle force.

‘Give me a calm, a thankful heart,
From every murmur free!’

Moderate force.

‘The acquiring of knowledge is one of the highest privileges, as well as one of the most important duties, of the young.’

Bold force.

‘Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. — Independence now, and independence for ever!’

Shouting.

‘Liberty! Freedom! — Tyranny is dead!’

EXERCISES ON PITCH.

Lowest pitch.

‘Silence how dead! and darkness how profound!’

Low pitch.

‘How dead the vegetable kingdom lies!
How dumb the tuneful!’

Middle pitch.

‘A tranquil mind, like the smooth lake, reflects all things
in their true forms.’

High pitch.

‘Up! let us to the fields away,
And breathe the fresh and balmy air!’

Very high pitch.

‘Joy, joy for ever! — my task is done;
The gates are passed, and heaven is won!’

EXERCISES ON MOVEMENT.

Slowest movement.

‘Creation sleeps. — ’T is as the general pulse
Of life stood still, and nature made a pause, —
An awful pause, — prophetic of her end!’

Slow movement.

‘How sweet and solemn is this midnight scene!’

Moderate movement.

‘Nothing affords so sure a support to the mind, as a firm
reliance on the goodness of God.’

Lively movement.

‘Is this a time to be gloomy and sad,
When our mother Nature laughs around?’

Rapid movement.

‘Haste thee, nymph, and bring with thee
Mirth and youthful jollity,
Quips and cranks and wanton wiles,
Nods and becks and wreathed smiles!’

EMPHASIS.

Emphasis is a peculiar stress of the voice laid on some word or words in a sentence, in order to distinguish them from others, or to enforce their meaning. Every sentence has, at least, one emphatic word; some sentences have more. If, in any instance, we lay the emphasis on a wrong word, or on a different word, we alter the meaning entirely. This may be illustrated by the following example:—

‘Shall you ride to town to-day?’

If we lay the emphasis on *shall*, as ‘*Shall* you ride to town to-day?’ the answer may be ‘*Yes*,’ or ‘*No* ;’—if on *you*, as ‘Shall *you* ride to town to-day?’ the answer may be, ‘*No*, but my *friend* will ;’—if on *ride*, as ‘Shall you *ride* to town to-day?’ the answer may be, ‘*No*, but I shall go *on foot* ;’—if on *town*, as ‘Shall you ride to *town* to-day?’ the answer may be, ‘*No*, but I shall go into the *country* ;’—if on *day*, as ‘Shall you ride to town *to-day*?’ the answer may be, ‘*No*, but I shall *to-morrow*.’

Similar remarks may be applied to the following line of Shakspeare:—

‘But Brutus says he was ambitious ;’

which occurs several times in Antony’s oration over the dead body of Cæsar. In every instance in which the line occurs, the emphasis should be varied according to the sense.

Let every reader, then, be careful to give the right emphasis. He should endeavour, not only to emphasize the right words, but to give each word its due amount of emphasis. Too much or too little will injure the sense as effectually, as laying it on a wrong word, or as using no emphasis at all.

Note.—Appropriate pauses, correct inflections, just stress, and natural and expressive tones, are each essential to good reading. These can be acquired only by study and practice. But we have not room to treat of them here. For a knowledge of these topics, see ‘The American Common-School Reader and Speaker,’ by Russell and Goldsburly; in which work will be found all the rules for correct reading and speaking.

METHOD OF TEACHING COMPOSITION.

LET all the pupils of suitable age and attainments be formed into a class, for the purpose of writing composition on the black-board, or on their slates. Let as many as can be conveniently accommodated at the black-board, have a portion of the board divided off, by a chalk line, by itself; and let the remainder write on their slates.

Let the pupils now be informed, that the art of composition consists in *thinking accurately* upon a given subject, and *writing down* one's *thoughts*. To illustrate the truth of this remark, let the teacher select some subject, or request one of the pupils to select one, on which to write. As soon as the subject is selected, the exercise begins.

The teacher then directs his pupils to write down the *subject* on the black-board, or on their slates. He then *dictates* what is to be written; and they *write down* whatever he dictates. He proceeds slowly, giving out one sentence at a time, and repeating it, so as to give all an opportunity and sufficient time to write it down. He then gives out another sentence, and repeats it, then another, and so on, till the writing is completed. Thus far his pupils have been left free to exercise their own judgment with regard to the *execution* — the *spelling* of the *words*, the use of *capital letters*, the *punctuation*, &c. Public criticisms are then made on each performance; all the errors are pointed out, and the rules of grammar applied. In this way, pupils will soon learn to *execute correctly* whatever the teacher *dictates*. And this is by no means a small attainment. There are comparatively few who complete their education at our common schools, able to write even a common *letter correctly*, and give it form, proportion, and beauty.

Let the next exercise on the black-board be a *letter* addressed to a *friend* of either sex, and the *subject* be 'Our school and studies.'

The teacher then directs his pupils to *date the letter*, and explains to them what he means by it; that he wishes them to write down, in a proper manner, on the black-board, the *name* of the *place*, the *month*, the *day* of the *month*, and the *year*. As soon as they have done this, he criticises each per

formance. He then directs them to rub it out, and write it anew, in its proper place. As soon as the *date* is completed, he directs them to write the *address* in its proper place. This may be somewhat *variously* written, and *each* mode be right. Still there is a right and a wrong *way*, as well as a right and a wrong *place*, of writing the address. Having examined each performance, and determined *what* the *address* should be, and *where* it should be written, he proceeds to *dictate* what they are to *write down*. He gives out one sentence at a time, and repeats it, then another, and repeats it, and so on, till the writing is completed. The pupils, as in the former example, have been left free to exercise their own judgment with regard to the *execution* — the *spelling* of the *words*, the *use* of *capital letters*, the *punctuation*, &c. Public criticisms are then made on each performance; all the errors are pointed out, and the rules of grammar applied.

Let the next exercise on the black-board be a *farmer's bill*, — the next, a *merchant's bill*, — the next, a *polite billet of invitation* to a party. Perhaps, there is no class of compositions so generally incorrect as these. In each of these exercises, the pupils should be required to design and compose them for themselves. This will teach them to *think*, as well as to *execute*. The teacher should then criticise each performance, point out all the errors, and apply the rules of grammar.

Let the same course of instruction be pursued, till pupils become qualified to write upon easy and familiar subjects, without the supervision of the teacher. Let them then have a subject given them to write upon; and, at a given time, let them hand in their compositions.

Every experienced teacher must have noticed what a variety of mistakes are usually made by pupils in their first attempts at this exercise. There will be errors in orthography, etymology, syntax, and prosody. The same pupil who, in a class of spellers, would spell every word right, will, in writing composition, spell many of them wrong. Besides, capital letters will be out of place, the punctuation improperly used, sentences wrongly constructed, and the Queen's English, if not absolutely *murdered*, will be very much *maimed* and *dismembered*. To obviate all these difficulties, correct all these errors, and save much of the teacher's time, the black-board may be used to great advantage.